

college art journal

A PUBLICATION OF THE COLLEGE ART ASSOCIATION OF AMERICA

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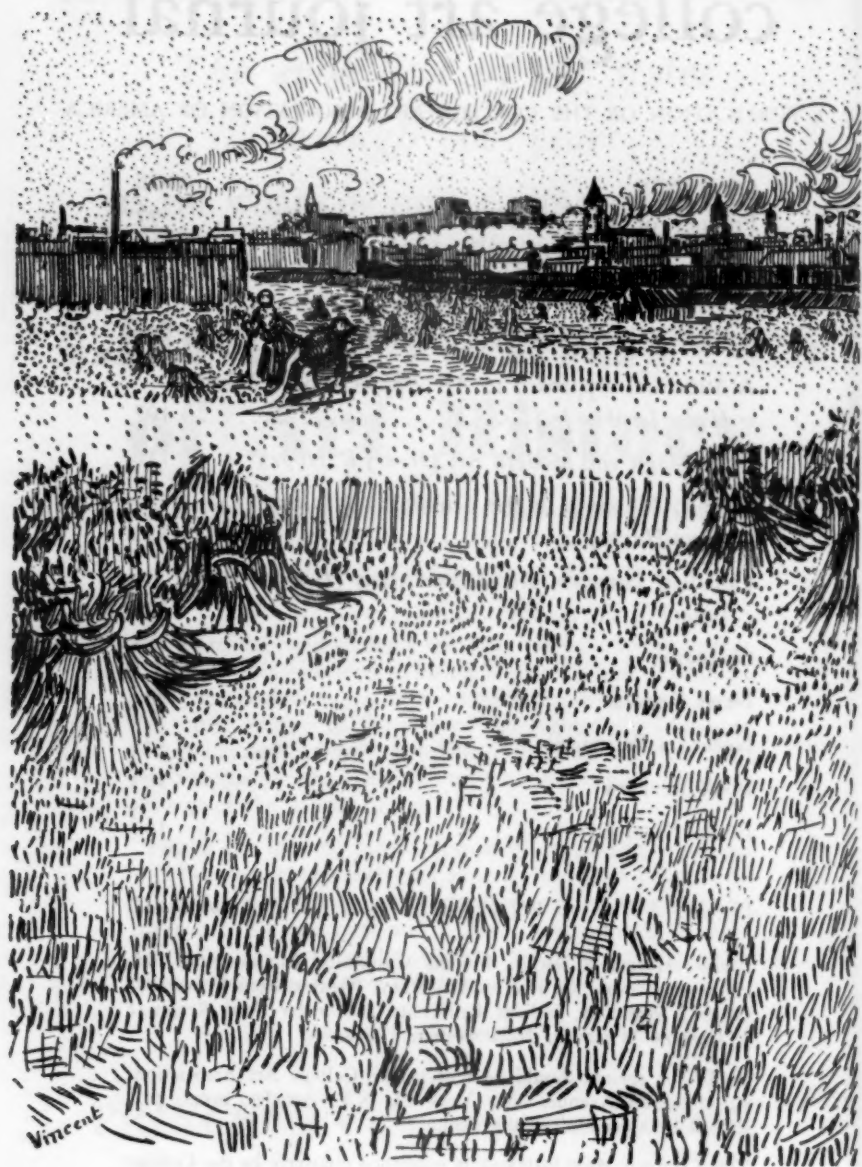
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PROGRAM

36TH ANNUAL MEETING
COLLEGE ART ASSOCIATION OF AMERICA
BOSTON AND CAMBRIDGE, MASSACHUSETTS

Headquarters: HOTEL STATLER, BOSTON

Thursday, January 29, 1948

9:00 A.M. Registration, Hotel Statler, Mezzanine.

9:30 A.M. Concurrent Sessions, Hotel Statler.

Parlor B. ANCIENT AND MEDIEVAL ART

Chairman: Richard Krautheimer, Vassar College

1. *Antique Figured Capitals and Romanesque Sculpture*, Phyllis B. Bober, Wellesley College.
2. *Roman Coins and Christian Rites*, Ernst H. Kantorowicz, University of California, Berkeley.
3. *The Fons Vitae in Gospel Manuscripts*, Paul A. Underwood, Dumbarton Oaks Research Library, Harvard University.
4. *La Crypte de St. Laurent à Grenoble du vii^e siècle*, Georges Gaillard, Université de Lille.
5. *New Excavations at St. Denis*, Sumner McK. Crosby, Yale University.
6. *Ars sine scientia nihil est*. James S. Ackerman, New York University.
7. *Florentine and Sienese Painting After the Black Death*, Milard Meiss, Columbia University.

Parlor C. PROBLEMS AND POSSIBILITIES IN MODERN ART

Chairman: George H. Hamilton, Yale University

1. *West's Paintings of 'The Death of Wolfe'*, Helen B. Hall, University of Michigan.
2. *Technical Aspects of Barye's Work*, Marvin C. Ross, Walters Art Gallery.
3. *Junius R. Sloan, an unknown American artist*, J. Carson Webster, Northwestern University.
4. *Ruskin, Charles Eliot Norton and Harvard's Memorial Hall*, Robert B. Shaffer, Harvard University.

5. *Alfred Stieglitz, Photographer*, Beaumont Newhall, New York City.
6. *The Gertrude Stein Papers at Yale*, Donald Gallup, Yale University.
7. *The Boston School*, Frederick S. Wight, Institute of Modern Art, Boston.

2:00 P.M. Museum of Fine Arts, Boston

Symposium: IDEAL AND REAL: SUBJECTIVE AND OBJECTIVE IN AMERICAN PAINTING

Chairman: Benjamin Rowland, Jr., Harvard University

1. *Allston and Morse*, Edgar P. Richardson, Detroit Institute of Art.
2. *Homer, Ryder, and Eakins*, Lloyd Goodrich, The Whitney Museum.

Panel for Discussion: James Thrall Soby, Museum of Modern Art; H. W. L. Dana, Cambridge, Mass.; Oliver Larkin, Smith College; Barbara Parker, Museum of Fine Arts, Boston; Samuel M. Greene, Colby College; Kenneth Murdock, Harvard University.

8:00 P.M. Institute of Modern Art, 138 Newbury Street, Boston

Session of the Society of Architectural Historians

ARCHITECTURE

Chairman: Kenneth J. Conant, Harvard University

1. *New Work in the Cluniac and Related Fields*, Kenneth J. Conant, Harvard University.
2. *New Material on 17th Century Colonial Architecture*, Thomas J. Waterman, Washington, D.C.
3. *Sir Christopher Wren and Fischer von Erlach*, Ernest Brandl, Rensselaer Polytechnic Institute.
4. *The Geneology of the Capitol Dome*, Turpin Bannister, Alabama Polytechnic Institute.
5. *Regional Aspects of Architecture in Louisiana*, Beaufort Pickens, Tulane University.
6. *Saarinien as a Catalyst in American Architecture*, Walter L. Creese, University of Louisville.
7. *Victorian Gothic in Canada*, R. H. Hubbard, The National Gallery of Canada.

Friday, January 30, 1948

9:00 A.M. Registration at the Fogg Museum of Art, Cambridge

9:30 A.M. Concurrent Sessions, Fogg Museum of Art

Small Lecture Room, ORIENTAL ART

Chairman: Alexander C. Soper, III, Bryn Mawr College

1. *Corpus of Near Eastern Seals; Problems of Near Eastern Iconography*, Edith Orada, Barnard College.
2. *A Phase of Early Chinese Jades*, George Lee, Harvard University.
3. *A Reflection of Early Buddhist Evangelism in China*, J. Leroy Davidson, Yale University.
4. *Chinese and Siamese Wares Excavated in the Philippines for the University of Michigan*, Kamer Aga-Oglu, University of Michigan.
5. *A Note on the Development of Figure Drawing in China*, Lester Cook, Princeton University.
6. *The Architecture of the Yuan-Ming-Yuan*, Clay Lancasters, Columbia University.

Large Lecture Room, RENAISSANCE AND BAROQUE ART

Chairman: Horst W. Janson, Washington University

1. *Lost Illustrated Books of Early Paris Printing*, Harry Bober, Queens College.
2. *The Early Works of Bronzino*, Craig Hugh Smyth, The Frick Collection.
3. *Parmigianino in Rome: An Aspect of the Genesis of Mannerism*, Sydney J. Freedberg, Wellesley College.
4. *Some Woodcuts by Hendrick Goltzius and Their Program*, Winslow Ames, Museum of Art, Springfield, Missouri.
5. *Some Drawings by Benedetto Castiglione*, Richard Bernheimer, Bryn Mawr College.
6. *Italian Eighteenth Century Book Illustration*, A. Hyatt Mayor, The Metropolitan Museum of Art.
7. *Baroque Altars in Peru*, Harold E. Wethey, University of Michigan.

12:30 P.M. Luncheon, Faculty Club, Harvard University

Luncheon and Business Meeting, Society of Architectural Historians, Faculty Club, Room B.

2:00 P.M. Fogg Museum of Art, Large Lecture Hall

Symposium: THE ROLE OF THE ARTIST IN LIBERAL EDUCATION

Chairman: Charles H. Sawyer, Yale University

1. *The Potential Contribution of the Arts in General Education*, Howard Mumford Jones, Harvard University.
2. *Teaching the Arts of Design*, Walter Gropius, Harvard University.
3. *The Role of the Resident Artist*, Patrick Morgan, Phillips Andover Academy.
4. *Art as a Basic Course in the Curriculum*, George Holt, Bennington College.
5. *Teaching Theory and Practice of Drawing and Painting*, Arthur Pope, Harvard University.

Panel for Discussion: (Names to be announced later.)

5:00 P.M. Fogg Museum of Art, Warburg Hall, Tea

7:00 P.M. Annual Dinner, Hotel Statler, Salle Moderne

Speakers: Introductory Remarks by the President.

George H. Chase, Harvard University, Museum of Fine Arts, Boston.

George H. Edgell, Museum of Fine Arts, Boston.

Saturday, January 31, 1948

9:30 A.M. Hotel Statler, Salle Moderne

REPORTS ON CONDITIONS OF EUROPEAN SCHOLARSHIP AND THE ARTS

Chairman: W. G. Constable, Museum of Fine Arts, Boston

1. *France*, Sumner McK. Crosby, Yale University.
2. *Germany*, Edith Standen, formerly with Monuments Section, U.S. Army.
3. *Italy*, Millard Meiss, Columbia University.

11:00 A.M. Hotel Statler, Salle Moderne

BUSINESS MEETING OF MEMBERS OF THE COLLEGE ART ASSOCIATION

2:30 P.M. Fogg Museum of Art, Naumburg Room

Board of Directors' Meeting

Afternoon: Visits to Museums

Members of the College Art Association are invited to visit the Addison Gallery, Andover. Tea will be served in the gallery at 4:30.

THE PAINTING OF PABLO PICASSO: A PSYCHOANALYTIC STUDY

By Daniel E. Schneider, M.D.

INTRODUCTION

UNDER his reproduction of Picasso's portrait of Gertrude Stein, Barr makes this comment:

"Gertrude Stein tells how she sat eighty times for her portrait during the winter of 1906 only to have the dissatisfied artist wipe out the face just before he left for Gosol early in the summer. In the fall when he returned to Paris he painted a new face without consulting his model again. The new face differing in style from the figure and hands seems mask-like. . . ."¹

It was a prophetic action, not unrelated to the man-woman cast of Gertrude Stein who later said:

"You are all a lost generation."—

a sentence quoted by Hemingway as a frontispiece to his famous novel of castration and nymphomania *The Sun Also Rises*.

Pablo Picasso had good reason for his "masking" of her (fig. 1); it expressed an inner necessity of his own—a way of fighting back against a deep sense of failure and loss.

Curiously enough, by Picasso's own statement, "losing" and "finding" mark the difference between failure and success as an artist. In 1923, in the magazine *The Arts*, of New York, in an article entitled "Picasso Speaks," he said:

"I can hardly understand the importance given to the word *research* in connection with modern painting. In my opinion to search means nothing in painting. To find, is the thing. Nobody is interested in following a man who, with his eyes fixed on the ground, spends his life looking for the pocketbook that fortune should put in his path. The one who finds something no matter what it might be, even if his intention were not to search for it, at least arouses our curiosity, if not our admiration. . . . When I paint, my object is to show what I have found and not what I am looking for. . . ."

It will be the burden of this very brief study not only to confirm the fact that Picasso does indeed show what he has *found* but also that—whether or not he is aware of it—he shows even more clearly *what he is*

¹ This and other quotations are from Alfred H. Barr, Jr., *Picasso—Fifty Years of his Art*, New York, Museum of Modern Art, 1946.

looking for yet he must never expressly admit that he searches for something lost; he must moreover deny the intention to search. One thing is true: he never searches consciously; the search of which this study speaks is unconscious and relentlessly compulsive.

PICASSO'S INNOVATIONS

One must not be led astray by the usual division of Picasso's work into "periods" in a natural effort to study logically what is usually called the "development" of an artist. Picasso does not "develop" in the ordinary sense of the word. It is true that Picasso had a development but it came to an end along any definite direction at an age when most painters are just beginning.

When one recalls that, at fifteen, Picasso passed in one day entrance examinations to the Academy in Barcelona—examinations so difficult that a whole month was usually required for their completion—one can surmise the enormous artistic facility that characterizes this man, a genius for concentrated drawing and craftsmanship that has few parallels in history, in some ways equal if not superior to Leonardo da Vinci (cf. fig. 2: *Portrait of Ambroise Vollard*, 1915).

In 1901, when he was twenty, his first exhibition in Paris was a failure. He was criticized as an *imitator* of Lautrec, Steinlen, van Gogh. For him that marks the end of what might be called "development." From this point of failure forward, the various "periods" begin—the blue, rose, Negro, cubist, classical, etc.

Thus, Barr notes that, toward the end of 1901 (after the failure of his exhibition) Picasso began to use a pervasive blue tone in his paintings which soon became almost monochrome. He adds that "the lugubrious tone was in harmony with the murky and sometimes heavy-handed pathos of his subject matter—poverty-stricken mothers, wan harlots with femme fatale masks and blind beggars." The evidence of our study indicates that the choice of this subject matter as well as the pervasive blue, was determined by the essential psychologic conflict in Picasso and was the first full-scale attempt to resolve his inner tensions. One remembers from *Oedipus Rex* that blindness (as in the blind beggars) is castrative self-punishment. Taken together with the "poverty-stricken mothers" and the "wan harlots with femme fatale masks," the *blind* beggars of the "blue period" presage variations of the same deep unconscious theme in the other "periods." The "blue" phase might then be called the overture to all his later work.

The powerful genius of the sensitive Picasso would tolerate no further

failure. Indeed, this failure lit up an earlier one—a deeper sense of loss and exile. It became the motive power of his painting and determined the form of his innovations. He was driven to invent and innovate exactly as da Vinci was driven to scientific investigation, out of the same deep psychic forces.

It is no accident therefore that Picasso's innovations show all the essentials of an attack upon conventional pictorial concepts of reality. Of these, two characteristics are psychoanalytically important: first, an infusion of an inordinately *high psychic tension* achieved pictorially by various methods of distortion; and second, *a playing with time and space in relationship to the mass and dimensions of the body*. These gross characteristics of his innovations will help define for us what the "periods" are,—namely, *episodes of relief of tension* in which the compulsive internal threats of failure are turned into successfully externalized attacks upon his world, challenging and disturbing.

Picasso tells us explicitly:

"Cézanne would never have interested me if he had lived and thought like Jacques Emile Blanche, even if the apple he had painted had been ten times as beautiful. What forces our interest is Cézanne's anxiety—that's Cézanne's lesson; the torments of van Gogh—that is the drama of the man. The rest is a sham. . . ."

And:

"The several manners I have used in my art must not be considered as an evolution, or as steps toward an unknown ideal of painting. All I have ever made was made for the present and with the hope that it will remain in the present. I have never taken into consideration the spirit of research."

The fact that Picasso had on several occasions apparently taken "hashish" or marihuana does not add up to *conscious* research; it does indicate still another attempt to seek relief. And here, the psychiatrist is on sure ground, for marihuana is known clinically to slow down the sense of the passage of time, to alter space-perception, to induce oddly vivid color-patterns, to distort perspective, and to promote highly erotic fantasies conducive to violent sadistic and masochistic emotions. We do not mean that Picasso's paintings are in any way "drug" paintings; we do mean that the experiences of marihuana intoxication became part of a much larger and essentially inherent need to crash through the borders of reality. He said:

"Art is not the application of a canon of beauty but what the instinct and the brain can perceive beyond any canon. When we love a woman we don't start measuring her limbs."

A few examples of these "perceptions beyond canons" are the follow-

ing. Time-space distortion is illustrated in *By the Sea* (fig. 3), painted in 1923. Of this painting, Barr says, describing one of the figures:

"Picasso's 'bather' is running, is in motion; her foot is on the shore while her head is already a hundred yards out at sea. . . . The figure keeps its continuity of form and outline; it is not broken up; rather it is stretched so that, near and far, now and five seconds from now, are simultaneously represented. Thus time and space are fused in a two-dimensional picture with vivid though rudimentary four-dimensional implications."

As psychiatrists know from dream-physiology, just such temporo-spatial distortions occur in dreams. But, in important contrast to Chagall whose *total* compositions are dream-like, as I have pointed out elsewhere,² Picasso's *By the Sea*—and others by him—is not dream-like. Rather it is a *calculated* study in distortion: the figures in the composition bear no dream-like relationship to each other. (I dare say that not even Picasso would have been able to love any one of these women-bathers in *By the Sea* without being forced to "measure her limbs"!)

A much more common distortion of body in relationship to time-space is Picasso's repeated two-angled face in which profile and full-view are coalesced—practically a Picasso staple. Here, however the net result is the creation of a "phallic" nose as well as a bewildering grimace. Those who wish to argue that this is a narrow psychoanalytic view might study one of his pieces of sculpture, *Bust of a Woman* (fig. 4), done in 1932. We know from psychoanalysis that feelings and ideas of sexual guilt undergo symbolic *displacement*, i.e. other parts of the body, such as limbs, eyes, nose, mouth, etc., can be used to express concealed wishes of various kinds, e.g. to deny the mother's sexual nature. The most famous of these in mythology is of course the *Head of Medusa* where the hairs of the head become serpents (poisonous phalli). And, as the myth tells us, the punishment for *looking* at her is transformation into *stone*, a mythologic equivalent of the literary expression to be *frozen stiff with horror*. The effect of "frozen motion" in these faces—captured as they turn their heads from side to side—is not to be denied. It is as though Picasso had his own struggle with Medusa. Here Picasso's internal compulsions evolve into a technique of portraying all bodily motions simultaneously. A magnificent example of the assaultiveness of this technique is the *Nude Dressing Her Hair*, done in 1940, in which biting satire and sardonic pity are combined.

All the *inventions* of figures and compositions in different materials: wool, paper, string, etc. as well as the "bone" structures and the use of

² Daniel E. Schneider, "A Psychoanalytic Approach to the Painting of Marc Chagall", *C. A. J.* VI, 2.

articles of furniture are part of the same process of attempting to define different kinds of perceptions, different kinds of awarenesses of the "feel" of the body, different tension-configurations. These *inventions* frequently take on an odd mischievous quality or a kind of sad agony reminiscent of the Kipling poem:

"A fool there was and he made his prayer,
Even as you and I—
To a rag, and a bone, and a hank of hair,—
The fool, he called her his lady fair, . . ."

As for Picasso's cubism, I believe this too to be peculiar to him, no matter how much it developed as an art-cult trend. Picasso's remarkable capacity to seize and represent motion and significance—two of the essential ingredients of grace—does not desert him here, where he dissects and recombines the component masses in motion. To me, *Landscape with Figures*, done in 1908, and *Girl with a Mandolin*, 1910,—both of his early cubist "period"—are very beautiful in their achievement of the shimmering effect of moving planes and shifting areas of color, in sunlight and shadow.

Indeed, it is as though Picasso created a new world of "reality behind or beyond reality" peopled with new creatures tantalizingly related to the creatures we are and recognize around us and yet not of this world, as though a man from another planet equipped with different visual physiology—with different perceptual interpretation—had recorded his impressions of us. This is one part of Picasso's great contribution. It stems, as I have already said, from a deep sense of failure and loss, and is the result of the transformation of compulsive internal threats of failure and loss into artistically successful though disturbing externalized attacks upon the castrative reality of his world. These are his "*finds*."

A BRIEF CONTRAST BETWEEN LEONARDO DA VINCI AND PABLO PICASSO— ORIGIN OF THE SENSE OF FAILURE AND LOSS COMMON TO BOTH

It would be hard to find two more opposite kinds of men than Leonardo da Vinci and Pablo Picasso. Picasso is famous for his amazing speed in drawing; da Vinci was painstakingly slow. Picasso is famous for his lack of obvious sentiment; da Vinci's *Mona Lisa* and *St. Anne* are the quintessence of subtle spirituality especially as evinced in the tenderly enigmatic, "floating" quality of their smiles. Leonardo abhorred all personal sexuality, thought the normal sexual act disgusting, and preferred the *platonic* company of handsome boys and men. He never married. Picasso had more than one mistress, married, and fathered children. Leonardo left but one specifically

sexual drawing and that an exact anatomic study of the female genital, made for scientific purposes. Picasso's preoccupation with feminine sexuality is quite clear. Leonardo was extremely versatile, excelled in science as well as in art, and as a matter of fact gradually abandoned art to pursue scientific investigation. Picasso's entire life is art and such scientific knowledge and interest as he has is fused into his painting.

Both men had in common the capacity for magnificent draftsmanship and superlative purity of line; both men made motion captive as few other painters have. Leonardo's fascination with motion led him to an interest in flying and engineering. Picasso's led him to innovations in painting. Beyond their common gift for drawing, they diverge in every conceivable respect—even in their childhood histories. Leonardo was illegitimate; Picasso's father was an established painter and instructor who one day turned his brushes and palette over to his son and never painted again.¹ Picasso is a revolutionist; Leonardo conformed.

And yet—in spite of these extreme differences—they have a common torment, a common sense of failure, a common loss. Their reactions to it were again opposite. Leonardo implicitly admitted it, sought forever for it both in his science and in his art. Picasso explicitly denies it but by the very nature of his denial reveals it. Leonardo lived explicitly by a sexless ideal of lost mother-love endlessly projecting and modelling faces of mother-son tenderness. Picasso recoils violently from any temptation to do the same thing.

What is this loss? What is this failure?

INTERPRETATION OF PICASSO'S ETCHING, *MINOTAUROMACHY*

We shall be on safest psychoanalytic ground if first we consult Freud's famous study of Leonardo da Vinci.² There Freud stated:

"Psychoanalytic investigation gives us a full explanation" (of children's compulsive questioning) "in that it teaches us that many children, *at least the most gifted ones*, go through a period beginning with the third year, which may be designated as the period of infantile sexual investigation. As far as we know, the curiosity is not awakened spontaneously in children of this age but is *aroused through the impression of an important experience*, through the birth of a little brother or sister, or through fear of it endangered by some outward experience wherein the child sees a danger to his egotistic interests. The investigation directs itself to the question whence children come, as if the child were looking for means to guard against such an undesired event. . . . It *investigates in its own way*, it divines that the child is in the mother's womb, and guided by feelings of its own sexuality, it formulates for itself

¹ Sigmund Freud, *Leonardo da Vinci: A Psychosexual Study*, New York, Dodd Mead, 1932.

theories about the origin of children, about being born through the bowels, about the role of the father which is difficult to fathom, and *even at that time it has a vague conception of the sexual act which appears to the child as something hostile, as something violent*. But as its own constitution is not yet equal to the task of producing children, his investigation must also run aground and must be left in the lurch as unfinished. *The impression of failure at the first attempt of intellectual independence seems to be of a persevering and profoundly depressing nature.*" (Emphases mine, D. E. S.)

Turn to the famous *Minotauromachy* (fig. 5), made in 1935. In this print, immediately in front of a little girl holding up a burning candle in the darkness, the following scene is enacted. A monstrous bison-headed minotaur advances from the right of the picture, his enormous right arm reaching out to block the light from the candle which the little girl fearlessly holds; there are flowers in her other hand as though she had just been picking them. Between the girl and the minotaur staggers a horse with its intestines hanging from a rent in its belly. A female *matador* has fallen across the horse's back and her breasts are bared, her *espada* (sword) so poised that it seems about to be given to the normally-sized *left* hand of the minotaur. Beyond these creatures lies the sea. At the extreme left of the picture, behind the *investigating* little girl, is a bearded man in a loin cloth—the religious prototype—scurrying up a ladder to safety (and to God), yet turning nevertheless to look at the scene below. In a window, above the little girl, two women watch two doves walk on a sill.

There can be little doubt about the meaning of this print. The *two doves* on the sill above the little girl, the *female matador and human male-portion* of the minotaur, the *ripped horse and minotaur-head* are all simply *reduplication symbols* portraying varying aspects of the sexual act as it might be conceived by a child. Doves bill and coo, a woman lies face up and breasts bared awaiting the approach of a man, but then—a monstrous thing happens, a hostile, violent, bloody thing, in which the woman surrenders the piercing weapon to the man. In Picasso's imagery (cf. *The Dream and Lie of Franco*) the horse is a female symbol, a tortured, agonized, screaming animal—as in *Guernica*. The rip in the horse's belly can be nothing else than a sadistic birth-fantasy and a rape-wound. The monstrous bull gores the horse. And the sea suggests the Rape of Europa fable.

But—just as in *Guernica* the moon is a revealing electric light upon the rape of a nation—even more important in *Minotauromachy* is the representation of the investigating child as a little girl with a burning candle—and also as a bearded martyred man terrified, fleeing, but nevertheless investigating and witnessing too. Is it too much to suggest that these are both Picasso, in childhood castrated by the sense of failure and yet compensated by the

ability to see and to depict, in bearded manhood running from that which he nevertheless must paint and witness, again and again in compulsive symbolization? Is it too much to suggest that the failure of his exhibition, at twenty years of age, lights up the old failure, and induces the terrible need to convert all his failures and his losses new and old, mature and infantile, into a successfully startling and disturbing find, triumphant against those who called him an imitator, and threatened his acceptable conscious identification with his painter-father?

Add another evidence of this compulsive search for solution and resolution of the internal tensions. Three years after *Minotauromachy*, there appears, in 1938, *Still Life with a Bull's Head* (fig. 6). Of this painting, Barr says:

"*The Still Life with a Bull's Head* is so singular in its iconography that some deliberate symbolism seems intended. The open book, the palette and brushes, the candle, the radiant light above, all seem menaced by the great dark head of the bull—the bull who is first cousin to the white-headed bull of *Guernica* and all the more sinister for being turned to red. As in the *Guernica* and the *Minotauromachy* the bull seems to threaten the light".

This still life repeats all the essential elements of the compulsive witnessing—now in token symbols. These paintings always have a similarity of grouping—and go as far back as *The Red Tablecloth*, done in 1924, where the head is night-time ebony shaded by "moonlight-white" and the tablecloth is a blood-red on which the serenading love-instrument, the guitar or mandolin rests. *The Studio* (fig. 7), done in 1925, is especially noteworthy. In the place of the bull is an angry, frightened man's head; in the place of the candle is his broken arm whose hand grasps a cylindrical bludgeon. The architecture in the background of this still life is a cubist representation of a toy theatre belonging to Picasso's son. *The Studio* is *Father and Son*,—to my mind.

This still life is almost like a dream. The son's toy theatre which forms the background of the composition may be taken to indicate the painter's suspicion of his son's wish to watch a performance (theatre) as the father did before him. The broken arm of the frightened, angry father and the cylindrical bludgeon in the father's detached hand indicate that the father can not strike the son, however much he might want to. The painter thus allies himself with his son, by breaking the punishing arm and putting the weapon on the son's side of the composition, *the left hand side*, in the same position as the candle in the other paintings. The caricatured face of the father gives this still life—when all its elements are understood—a wry sense of humor: *the joke is on the old man!*

One more fact of interest in this connection. In 1913, in an etching for *The Siege of Jerusalem*, done in a schematic naturalistic style, and in others (fig. 2), Picasso gave steady intimations of a sudden and shocking turning away in 1915 back to natural representations, after a final cubistic splurge. Barr says:

"Conservatives and a few of the extreme avant-garde looked on Picasso's apostasy with approval. Among the cubists there was astonishment and some consternation."

The cultists, who swarm around Picasso, might have been prepared for this gradual return to the technique of his early days, the technique of his earliest instruction, *since Picasso's father died May 3, 1913* and the psychic way is open for a reaffirming of his identification with his painter-father, just as the cubist-peering into reality beyond reality is less necessary with the minotaur dead,—although new minotaurs will arise to desecrate his motherland, and provoke the *Guernica*.

At this point, another quotation from Freud's study of da Vinci will help to explain the various consequences to the adult whose infantile investigations are so traumatic. There are three main types of resultant change. In the first type:

"The investigation . . . shares the fate of the sexuality, the curiosity henceforth remains inhibited and *the free activity of intelligence may become narrowed for life*; this is especially made possible *by the powerful religious inhibition of thought*. . . .

"In a second type the intellectual development is sufficiently strong to withstand the sexual repression pulling at it. Sometime after the disappearance of the infantile sexual investigation, it offers its support to the old association in order to elude the sexual repression, and *the suppressed sexual investigation comes back from the unconscious as compulsive reasoning*; it is *naturally distorted* and not free, but forceful enough to sexualize even thought itself and to accentuate the intellectual operations with the pleasure and fear of the actual sexual processes. . . . *The feeling of settling the problem and of explaining things in the mind is put in the place of sexual gratification*. . . . *This reasoning never ends and . . . the desired intellectual feeling of the solution recedes into the distance*."

"By virtue of a special disposition the third, which is the most rare and perfect type, escapes the inhibition of thought and the compulsive reasoning. . . . Here too, the investigation becomes more or less compulsive, but owing to the absolute difference of the psychic process behind it (sublimation in place of the emergence from the unconscious) the character of the neurosis does not manifest itself . . . and the impulse can freely put itself in the service of the intellectual interest . . . *avoiding all sexual themes*." (Emphases mine, D. E. S.)

It is clear from this that Picasso belongs to the second type and da Vinci to the third. For Picasso, solution recedes always further and further into the distance. One "period" follows another, endlessly. In each, it is true, "something new" is "found" but these are only pieces of a total thing lost—the tender mother surrendered to the father—the tender mother whose

name Picasso chose to take (his father's name was Ruiz)—just as he chose exile from his motherland; and only once, in *Guernica*, did he express a specific *political* rage against a nightmare-come-true: fascism.

How much more intuitive Picasso himself has been than most others is illustrated by an anecdote about a politically minded young man who, visiting Picasso's studio, tried to make out the bull's head to be a symbol of fascism.

"No," Picasso said. "It represents simply brutality and darkness."

There is the gist of it. It represents all brutalities, all darknesses.

Another note by Picasso himself on his method of painting will perhaps be self-explanatory by now:

"In the old days pictures went forward toward completion by stages. Every day brought something new. A picture used to be a sum of addition. *In my case a picture is a sum of destructions. I do a picture—then I destroy it. In the end nothing is lost: the red I took away from one place turns up somewhere else.*

"It would be very interesting to preserve photographically not the stages but the *metamorphoses of a picture*. Possibly one might then discover the path followed by the brain in *materializing a dream*. . . .

"When I begin a picture, there is somebody who works with me. Toward the end I get the impression that I have been working alone—without a collaborator. . . .

"A painter paints to *unload himself* of feelings and visions. . . .

"How can anyone enter into my dreams, my instincts, my desires, my thoughts which have taken a long time to mature and to come out into daylight, and above all grasp from them what I have been about—perhaps against my own will?" (From his statement to Zervos, in 1935. Emphases mine, D. E. S.)

THE "SUMMARY-PAINTINGS"

A work of art is more than the motives which instigated it. Art is the produce of genius, training, environmental and cultural stimuli, and the realized wish of the artist to express himself. Whatever has been said thus far in no way invalidates what we feel to be Picasso's essential greatness; it is in no way a value-judgment.

Applied psychoanalysis does not aim to judge art; on the contrary, it learns from art. And the greater the artist, the more the analyst has to learn, in all scientific humility. Psychoanalysis can aid in the understanding of the arts; it can not tell what makes genius, and what makes mediocrity. That is an unsolved problem.

Recently Wertenbaker in *Life* magazine said of Picasso:

"His technique has hidden the fact that he has been an artist of no profound spiritual insight!"⁴

⁴ Charles C. Wertenbaker, "Picasso", *Life Magazine*, Oct. 13, 1947.



1. PORTRAIT OF GERTRUDE STEIN, 1906.
Metropolitan Museum of Art, New York.



2. PORTRAIT OF AMBROISE VOLLARD,
1915. *From Zervos, Pablo Picasso.*



3. BY THE SEA, 1923. *Collection of Walter P. Chrysler, Jr.*



4. BUST OF A WOMAN, GILT BRONZE, 1932 (?).
Owned by the artist.



5. MINOTAUROMACHY, ETCHING, 1935.
Museum of Modern Art, New York.



6. STILL LIFE WITH A BULL'S HEAD, 1938.
Owned by the artist.



7. THE STUDIO, 1925.
Private Collection. Photograph courtesy of Paul Rosenberg Co.



8. LA VIE, 1903.
Cleveland Museum of Art.



9. FAMILY OF ACROBATS, 1905.
Art Institute of Chicago, Chester Dale Loan.



10. LES DEMOISELLES D'AVIGNON, 1907.
Museum of Modern Art, New York.



11. GIRL BEFORE A MIRROR, 1932.
Museum of Modern Art, New York.

One wonders in reading this how one makes the diagnosis of "deep spiritual insight." Does one make it independently of the time in which the artist lives? Is "spirituality" a fixed religiously ordained thing?

Wertenbaker says further:

"Any esthetic indictment of Pablo Picasso must also be an indictment of the present artistic generation, of which he is perhaps the most typical as well as the greatest symbol. It is a strange and peculiar era in which many of art's basic functions have been increasingly threatened by technology and in which the overwhelming mediocrity of mass taste—in movies, radio, popular music and so on—has led intellectuals and artists into an almost pathological revolt against the artistic preference of the common man. The situation has produced a cultural schizophrenia that has invaded nearly every feature of 20th Century art."

Nowadays the word "schizophrenia" is bandied around very easily. To apply this word in any connection with Pablo Picasso—like the phrase "pathological revolt"—is to reveal emotional rigidity and loose thinking.

There is no evidence of schizophrenia in Picasso. There is, on the contrary, evidence of deep psychic insight. The torments and anxiety of Picasso—to use words he applied to Cézanne and van Gogh—became transmuted into uniquely precise paintings that attempted to achieve resolutions of his own tormented spirituality and at the same time he created of inner necessity new art forms, new concepts of reality. How much posterity will make use of them is for posterity to decide.

Picasso's loss of his mother in childhood, like his exile from his motherland as he reached manhood, like the rage of the *Guernica* are all violent things, deep things. The emotions surrounding them do not come out obviously. Picasso's sense of personal loss and aloneness and exile is too deep to paint but is always implicit, however denied by distortional and fetishistic devices.⁵ And no one will doubt that the modern world abounds in masculinized women, just as it abounds in economic crises. Picasso's character, then, made him peculiarly suited to describe the tensions of these lost and distorted generations of ours. He did not aim to relieve those tensions in us. He aimed to hold up a mirror of himself as a reflection of those around him. In this he has succeeded as have few other artists.

In each of his "periods" he has painted a "summary-painting" in which the denial appears explicitly. The rest of our comment will trace just this one single element. One must not take the remarks which follow as complete formal interpretations but rather as evidences of unconscious motivations in the painter.

⁵ Recall *Bust of a Woman* with the nose as a phallus. Cf. also *Woman in an Armchair* who is given three legs, one of her arms having been displaced to the lower portion of the body.

LA VIE, 1903

Here (fig. 8), it seems to me, is the pictured note of exile and of grieving. The pointing finger of the bewildered and terrified male shouts incredulity and the smaller background figures accentuate the sense of *Paradise Lost*. But the striking thing is the hard face of the mother and her dark garment in contrast to the contemplative acceptance of the nude bride. The rival child, product of creative love, withers the woman as though the greatest violence had been done to her. Hence the hostility of her look. After what we know from *Minotauromachy*, this is a logical consequence of the sexual mutilation the shocked child conceives to be the essence of creation. It is as though the painting said in part—accepting, in spite of everything, the meaning of love:

"There is no end to this passion, this despair, this grief, this violence—this child."

It must be remembered that Picasso painted it at a time of great poverty, still unrecognized, still a failure.

THE FAMILY OF ACROBATS, 1905

Barr believes that the figures in this painting (fig. 9) are almost unrelated psychologically. But the grouping tells the story. The woman—the mother—is a thing apart. No child makes a gesture toward her. The men and the little sister (whose face does not appear) are stiff, elongated, posed. The unsmiling, sad stiffness of the younger men add to the meaning of the grouping as they look at the mother. The fat red clown (the father) looks away, and the little girl looks down. It is a moment of rest and apartness for the burdened woman, and the total note is one of subtle tender pity for her—with a feeling of defensive rejection and perhaps shame portrayed in the others.

LES DEMOISELLES D'AVIGNON, 1907

This (fig. 10) is a portrait of the huge women of his "Negro period"; at this time, Picasso is said to have taken hashish to have induced a "primitive mood." Here, the striking notes psychologically are the *pointed belly* of one of the women and the *decayed distorted faces* of the two right hand figures. In the center, bottom, of the painting is a cluster of fruit. The breasts of one of the figures are rounded in contrast to the angularity of the others. The pointed belly again suggests a phallic symbol. The decayed faces and the fruit are infuriating contrasts. The distorted faces could be interpreted as magic masks—of voodoo and witchcraft—but they indicate in no small measure an onslaught against sustained femininity and are another kind of

hostile denial of tenderness. These are cannibals, huge, frightening. It is as though the cluster of fruit were a caption, a counterbalance to deny the primitive impulse of the infant to eat (from) the mother's breasts. The size of the women accentuates in the onlooker infantile impressions of the size of the (slave) mother, and the horrible impact of her frown and anger (cf. the scarred breast of *Girl with a Mandolin*).

GIRL BEFORE A MIRROR, 1932

It is twenty-five years since *Les Femmes d'Alger*. The *Minotaur-omachy*, the *Guernica* (which speaks for itself now), and *Still Life with Bull's Head* are soon to appear. In *Girl Before a Mirror* (fig. 11) the pink breasts and abdomen turn smaller and green. The face decays, becomes harder, masculinized, and livid. The mirror is *Time* and its *Analytic Spectroscope* that dissects out the essential hardness underlying the soft pinkness of feminine youth and the flirtatious wish to paint her face—whether as prostitute or belle. The deceptive aspect of subtlety and complexity are lost; the hag is the man she always was.

A summary then of our analytic impressions of Picasso would lead us to suspect that he himself is, to a considerable extent and much more powerfully than Chagall, intuitive about his own neurosis. As a result he has become his own pictorial analyst to the limited degree to which this is possible. He has merged the problems of his own personality into general human problems; a specific injury of his own life (cf. *Minotaur-omachy*) becomes the general injury of his own country and his world (cf. *Guernica*). The gifted child Picasso seems to have conceived of sexual love as a hostile, violent, bloody, combative act in which one contestant—the female matador—masochistically surrenders all weapons to the goring male. The father could possess the mother, the father could initiate the creation of a living child,—and the father could paint. The gifted child Picasso could only paint and drove himself, with the heritage of his father's final abdication in favor of him, aided by all the powerful precocity of his inborn genius, to *see* and to *depict*,—to catch all the phases of living bodily motion simultaneously. During his formative years he drew upon all his "painter-fathers"—upon El Greco, Raphael, Ingres, van Gogh, etc. When this failed at twenty years of age and he was called an "imitator", the failure leaped back and ignited another earlier, deeper failure and sense of loss. Two years later, *La Vie* appears and introduces the variations of a theme having to do with disintegration and recombination of motion of the human body, specifically

and most consistently with the phallic distortion of the body and the face of woman. These bring him fame, followers, and success. Abruptly, a year and a half after his father's death, he abandons cubism for a brief period of realism. Slowly, and climaxed by *Minotauromachy* and *Guernica*, elements of the primal illusory scene of brutality and darkness—mirrored in the fascist world around him—begin to take form.

For Pablo Picasso, who did not relinquish his own paternity and love of women, his infantile investigation emerged from the unconscious—in almost its original form. It became the mainspring both of conflict and of attempted pictorial resolution of conflict; hence the enormous goad to productivity, the incessant need "to unload feelings and visions," to draw and to destroy, to combine and re-combine masses, colors, planes, body-configurations, materials, etc., until the desired *feeling of relief for Picasso, not for his audience*, is attained.

But in one way, his unconscious is his master and he its slave. *Against his will*,—as he says—things emerge. Because, still feeling the old loss, the old hatred and fear of the father, he defends himself in the only way possible—no woman is anything to hunger after. His unconscious seems to say,

"No woman is pure woman. If you could see all of her at once, as Time and an inner mirror would show her to you—you would realize, she is part man anyhow. Why hunger for an illusion? Why become *conventionally* "spiritual" about it? Perceive woman more wisely, and all the canons of beauty and of reality will change for you. You will see the simultaneous totality of things and the components of sexual motion. *All-form* out of which *any-form* develops will be yours."

And, what is for Picasso—because of his fundamental hold on reality—a *limited and temporary* exploration into the realms of perceptual flight becomes, in the hands of less healthy and less capable men, wild and infantile chaos. What is for Picasso a defensive endowment of the mother with masculinity and fetish—so that he can secretly continue his hungry fantasies of her and his violent resentful fear of his father, minotaur or not,—is for lesser men a complete disintegration into regressive pictorial gibberish. Hence, while Picasso deals consciously in distortion and fetish as Chagall dealt with dream-like composition, Picasso must periodically change his style while Chagall need not. The reason for this is simply that when the *unconscious* motive for any particular form and content becomes *conscious*, there is no further incentive or refuge or release in depicting it. Each of his design-innovations reach a point where the unconscious is about to become clear; then he bounds away into a new "period." For Chagall, the unconscious practically never becomes explicit; he can continue with his dream-style indefinitely. As a result Picasso, by his many excursions into the re-

bellious forms, has found more aspects of the mother-child relationship (the basic prototype of his part-man, part-woman idea) than has any other painter. His intuition operating self-analytically and his artistic genius have served him well.

Thus, the end-point of the "blue period" for example as in *La Vie* is the idea: *Only the hungry child feeding at the breast is safe in Nirvana, not I, the grown man occupying the position I hated to think of my father occupying.* The end-point of *Family of Acrobats*—the sad, aimless clowns—is: *The mother would like to be free of us, her burdens; and, recognizing it we can hate even a mother.* For *Les Demoiselles d'Avignon* it is: *Women as women, sophisticated or primitive, are frightening cannibals; they themselves are food.* For *Girl before a Mirror* it becomes finally: *I should like to have been encapsulated in her all the time, never free of her nor she of me.* These are the ideas covered up and projected into adult interpretations of woman. They are the fountain of his sense of loss, longing, failure, exile.

Picasso has repeatedly said:

"No, painting is not done to decorate apartments. It is an instrument of war against brutality and darkness."

And those of us who have lived through the last forty years know that the wildest nightmares of our childhood were surpassed by even wilder nightmares of reality. Picasso would not be the exquisitely sensitive man he is—whatever classicists of the right and realists of the left want of him—had he not expressed the ways in which the conscious and unconscious elements of his terror came to life around him.

See, finally, Picasso's—and our—*Charnel House*, its waxen trussed-up once creative hands of the father, its no longer protesting hands of the mother, its hand of a child frozen in supplication at the mother's torn breast.

It is a study of *no-motion*. There are no faces turning from side to side. No child reaches to unmask a riddle in the night. No candle burns.
New York City

STILL PICTURES INTO MOTION PICTURES

By David A. Wilkie

SOLVING the problem of making motion pictures of works of architecture and sculpture is relatively simple in that the problem is one of working "on location," using well known technical means for photographing three dimensional "reality." Of course, there are the problems of historical presentation and critical appraisal which exist in any treatment of the arts, but obviously there is less a problem of dealing with illusion than exists in working with the pictorial arts. Considerable excellent study has been given to motion picture photography of statues and buildings. However, it seems to me, that, from what I have seen of "displaying for appreciation" paintings, drawings, and prints on motion pictures, the solution to this problem has met with little success. The problem is one of discipline in handling the medium.

In the past we have seen a fictitious Rembrandt and an impossible Gauguin (alias Strickland) come to life on the screen. Drama as a serious means of recreating a deceased artist is a highly dubious method: how the man lived, talked, worked, and played is too full of conjecture. A drama based upon an artist's life is only as good as is the human drama made of it; it is not the drama of his art.

Making the characters involved in a group of paintings come to life—whether kings, gods, or scrubwomen—is an equally doubtful means of artistic reincarnation. In order to see the folly of such an undertaking, one need only reflect on the fact that there are as many attitudes towards "reality" as there have been artists to paint it. Only a romantic showman could want to cast for camera action the Maids of Honor of Velasquez or the toppers of Hals and Teniers.

Setting these theatrics aside, there remain, however, a number of serious problems confronting institutions which in the near future will undertake the expensive but extremely fruitful possibilities of extending appreciation and understanding of the traditional pictorial arts through the agency of their most recent offspring, motion pictures. And motion pictures today are

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not merely made on film; they are also made by electrons. Washington, Philadelphia, and New York (with Schenectady) are now linked into a television network; Boston soon will be added, thus uniting by wireless motion pictures the greatest art centers in the country. In not so many years television will be in color. Any institution in a metropolitan area, contemplating making or using motion picture "visual aids" in a program of increasing popular knowledge about art, will have to take into consideration the terrific potential of television. I will make some points on the pictorial arts on television broadcast at the end of this article; but, first, I want to take up, as I see them, the fundamental problems of making moving pictures from still pictures, accompanied by sound—i.e. animating them. The end products of cinematography and television are the same: a motion picture. Only the means differ.

The idea that paintings and their environment can be welded in travelogue fashion into a pictorial whole is perfectly feasible. To visit the paintings of Memling in the Hospital of St. John at Bruges with an accompanying visit to the city itself is something like a tourist ramble in the gardens of Versailles, seeing the fountain sculptures against the distant vistas of the chateau. However, be this as it may, the objective of such a comfortable film is extremely simple: to acquaint the observer with a remote place in an all-but-forgotten past. There is no chance for comparative criticism, upon which the worth and meaning of any work of art must be based. By the travelogue method the pilgrim can be taken to the sainted halls of San Marco, to the Sistine Chapel, or to the Dartmouth College Library. Though it is extremely valuable to know for what kind of an environment certain works of art were made, an overemphasis on this point of view neglects the fact that all works of the pictorial arts—even the most decorative wall paintings—have individual lives of their own. In an elementary sense they are historical documents. From the evolutionary point of view, they are points in the morphology of art. From the aesthetic point of view, they are unique experiences in form and content. Thus, it seems to me, the travelogue type of motion picture is extremely restricted in its ability to demonstrate what the pictorial arts are all about.

Another type of film, which again is useful in its way but which again is limited in what it can do, is the "documentary film" on techniques. I mean that it is documentary in the sense that it records a process. It also demonstrates this process and is therefore very valuable as a teaching aid in art education. How tempera paintings in general are made can be shown very well in motion pictures. How Fra Angelico and Botticelli worked in tempera-

are more difficult undertakings. Whether a film on techniques demonstrates historical or contemporary methods of working makes no difference: both are in the same category and disclose only that one single aspect of art: the "know-how" or the craft.

I am not at all sure how many different types of motion pictures can be made by uniting "live action" with still pictures. The contexts within which works of art can be seen are endless. The drawings and prints of William Blake might lend themselves to some most fantastic union of poetry, drama, and pictures. There is, however, one context in which works of the pictorial arts should never be shown in motion pictures—unless for institutional propaganda purposes—, namely, hanging on the walls of the museum wherein they are housed. We all love our museums dearly; but, when faced squarely with the question, we must admit that no truly great work of art was ever made to be seen in a museum. No matter how graceful the museum may be, physically it can never be more than a last resting place for objects which in the prime of life were designed for some happy (or perhaps unhappy) purpose—a purpose which disappears once the drawing is removed from the artist's studio, the print from the loving hands of the collector, the fresco from the church wall, and the easel painting or large canvas from where it hung in a home or public building.

* * *

Now, after this brief introduction into what might be called extra-curricular types, we can turn to the crux of the matter of making truly telling motion pictures on the pictorial arts. I take as my point of departure a belief in the essential uniqueness of every work of art—*but*, a uniqueness which can be understood only by contrast and comparison. Internal and external criticism are of equal importance. I also set out from the premise that all good art history—hence all good art criticism—is no better than the understanding of iconography displayed. Dürer's woodcuts on the Apocalypse are first of all illustrations of the Book of Revelations according to St. John; second, they are calligraphic and perhaps virtuoso demonstrations of Gothic line. When the first seal is opened, let us make sure we see "a white horse, and he that sat on him. . . ." Later we may discuss the Gothic "horsiness" of the horse, such as it may be.

A picture by definition is a representation. But no eye can take in a total representation without summing up its parts. Let us assume for the sake of the argument that a lecturer puts on the screen a slide reproduction of Benozzo Gozzoli's *Procession of the Magi*. He is explaining its content to his audience and says:

"... You see here a procession of richly dressed men, coming through a rugged hill country. The procession has started from a castle, far off in the distance. However, notice carefully that the castle does not look like an oriental building, nor does it look like any structure of ancient Rome at the time of the birth of Christ. It is an early Renaissance castle with buttresses, walls, and towers. The artist gave no heed to archaeological reconstruction, as a modern artist would probably do, but has his royal train start out from a building that is exactly like any one of a number of castles he might have seen in the countryside around Florence.

"Now, let us follow the procession down through the hills and see what kind of people make it up. In the distance there are pages and soldiers on horseback. The road is rugged, but they move at a comfortable pace. Rounding the knoll to the left, the main group of dignitaries and attendants have gotten into something of a traffic snarl. Anyway, it looks that way—probably because of the artist's lack of skill in spacing these figures. They are close enough so that we can see their faces clearly. And you will notice that each head has very strongly marked individual characteristics. The head of the young man with his name on the edge of his hat is a self-portrait of the artist; and some people say that the old man behind him is his master, Fra Angelico. Why, you may ask, has Benozzo Gozzoli included himself and his teacher in a picture of the procession of the Magi? . . ."

From here on the lecturer proceeds to explain the presence of contemporary personages and costumes in the picture. He reveals what to the layman is an astonishing fact: Gozzoli has actually portrayed the young Magus as Lorenzo de' Medici; behind him are his father and his grandfather. Gradually the lecturer makes it clear that this is a processional group portrait of the personages assembled at Florence for the great council between East and West in 1439.

This is only one small fraction of what the critic must explain about this picture, if it is to be understood; but it is a starting point. Some lecturers would conduct the spectators' eyes through the picture with the aid of a pointer; other more gifted speakers would use only the spoken word. Neither method, however, obviates the necessity of examining in detail such parts of the picture as the castle on the hill, the self-portrait of the artist, the portraits of Cosimo, Piero, and Lorenzo de' Medici, and many other details, like the stag hunt on the hill.

In a lecture with slides this is accomplished by rapidly throwing one detail after another on the screen—ultimately returning to the whole. In a motion picture there is the enormous technical advantage of having the camera "dolly" in on the specific detail and then "pan" to the next detail to be discussed. The eye does not lose continuity, and the observer has the sensation that he is actually walking up closer to the painting to examine its specific parts—then, walking away to view it again at a distance. The spoken word and the moving image constantly direct the observer's attention to those salient parts which he must see, if he is to know what the representation is about.

This example presents the fundamental method of motion picture scrutiny of a single still picture, as I see it. But, now, what of the "scenario"? Naturally, the "shooting continuity" depends upon what theme the motion picture has as a whole. The Gozzoli mural can be viewed in a number of contexts with other pictures preceding and following it; these pictures will be like it or differ from it, depending on the critical points to be made. It might be fitted into a history of group portraiture, a history of landscape, a history of fresco painting, or even into a pageant of Christmas art. It might be followed by the Botticelli *Adoration of the Magi*, in which the same anachronistic portraits appear. But this does not necessarily follow, because the director may wish at this point to contrast the northern and the southern attitudes in art towards the Epiphany. Details of heads and hands, or of animals and plants, may be placed side by side and faded in and faded out at will. It is impossible to define what the continuity of shapes and subjects might be on the screen, because the number of kinds of presentations available to the imaginative director is unlimited. However, in the interest of pictographic order and clarity, as I see them, two salient features of construction must be observed in presenting still pictures through motion pictures: (1) the thematic basis should rest upon a historico-iconographic interpretation of the objects presented, and (2) the sequence of images should be taken from these pictorial objects and these objects alone.

The first point is obvious, because problems of *Stilkritik* are better answered on the printed page. Besides that, such problems are not of much interest to the laity; and these motion pictures, to be in any way financially feasible, must be made for large audiences, either of the public or beginning students. Human interest is as important as scholarly accuracy. Simplicity and directness in all the facets of criticism will arise best out of a subject matter approach.

The second point stresses unity and harmony of means in disclosing whatever the central theme of the motion picture may be. The lecturer as a personage is visually superficial. Only two raw materials are needed for the making of these motion pictures: a voice and the pictures to be shown (or very good reproductions). The scholar's information, through the genius of a writer, must be turned by the imagination of a director into sonorous language and a telling moving image. When the image wanders to pick up things in the living three dimensional world—that world which is the material domain from which the artist seeks his inspiration—the spell of the world of paintings, drawings, and prints is broken.

I do not, however, exclude the possibility of showing scenes of Venice

in connection with paintings by Guardi and Canaletto, or of Provence with works by Cézanne, or of Tahiti with those of Gauguin. But there is a danger, even in cases like this, of the observer coming to judge what he sees in the objects shown by what he sees in the landscape, not by what the artist saw. To understand this danger one only need think for a moment of the vast difference there is between the love for the Tahitian women and the mango trees borne by Gauguin and photographs taken of the islands.

I might add, in discussing the unity and harmony of means of presentation, that in general I am against musical backgrounds to looking at pictures, because: (1) music is an art form in itself; and regardless of time or place of composition, its mood may or may not agree with that of the picture shown, depending upon the hearer's point of view; (2) specially composed music by its very date of composition must be modern music, contributing only what some modern musician thinks the pictures shown sound like; and (3) as a third element, music will distract from the spoken work and the visual impression. There might, however, be some possibility of scoring Gregorian chants against certain ecclesiastical pictures; there might be some chance of putting Debussy and Monet successfully into the same film; and Stravinsky and Picasso have worked together. But, unless most subtly combined with the other elements—and then with a minimum of spoken words—music will tend to lay a confusing, though no doubt at times pleasant and shimmering, cloud between the observer and the pictures displayed before his eyes.

At first glance, it would appear that the mechanism for making such motion pictures as these will be very simple. And so it will be; but, as with most things that appear simply made, their worth and beauty evolve out of the most careful use of the limited means involved in their production. Granted that the studio space necessary does not need to be larger than a good sized room—and not a single actor or costume is needed. The studios are all set in the pictures, where the actors have been living their parts for decades and centuries past. But, how will they come to life on the screen? There's the rub! Who will provide the story, and who will direct the camera? And above all else, who will provide the money and undertake to gather the "studios" and the "actors" from the four corners of the earth?

It is quite impossible to imagine that even in New York, or at the National Gallery or at the Louvre, there are assembled enough pictures from which to make even the simplest of these motion pictures. Suppose we are doing "The Story of Landscape Painting." Where is the exact Giorgione needed?—the Altdorfer, the Hobbema, the Constable, and the Cézanne?

It is ridiculous to contemplate at this stage that \$100,000 can be found to send a camera crew on a junket through Europe to get this or that film strip from here or there, all ultimately to be spliced together in a central cutting room. Like it or not, these films are going to have to be "shot" from reproductions.

This is not so tragic as it would seem at first sight. A film itself is a reproduction. In transferring from one film to another almost nothing is lost of the original definition or color. The second film strip is just as good as the first. So, the first task is to gather together as enormous a file of kodachrome reproductions as is financially and physically possible. Probably the least expensive and the most useful would be fairly large transparencies. In making these reproductions all conceivable problems of correct illumination of the original object must be settled once and for all "on location." Once taken and carefully mounted, the finished product is always on file at the production center and is always available "to act" again and again in whatever context a new film demands.

For study purposes some fairly valid arguments have been brought forth in favor of using black and white slides instead of color slides. These arguments do not hold in the case of motion pictures, because they are not "study aids" in the simple sense but are fully developed thematic expositions. No uninitiated person can be expected to be moved by black and white reproductions of things that are originally filled with color.

These kodachrome reproductions will have to be large enough to permit micro-photographic scanning of their surfaces—probably 6" x 8" or better 8" x 12". Regardless of the original shape of the object photographed, the reproduction must be mounted in the standard motion picture aspect ratio of 3 x 4. Any irregularities of the original must be masked off with black opaque material. Naturally, as many "still shots" of details can be added to the file along with the overall "shot" as the compilers wish to afford. The camera used to scan these "stills" will have to be specially designed for that purpose and no other purpose,¹ though it should also be adaptable to scanning opaque reproductions as well as transparent. The type of camera used today

¹ Foreseeing the limitations of the old method, I have designed and have patents pending on a micro-photo motion picture camera which will "dolly" and "pan" over a small two dimensional surface with the same ease as does the regular studio camera over large areas. Because of the minuteness of the operation involved, a secondary diagrammatic control image has been provided. The machine is driven by synchronous electric motors. The focus of the camera and the non-parallactic view finder are automatically held in constant focus. Rheostatic control is provided to vary the light source in accordance with the volume needed for any given image.

in commercial photography (or by a Walt Disney) is mounted on a kind of railroad track and makes its animations by taking frame by frame the sequence of pictures desired in any film strip. It is, of course, useless for instantaneous transmission at the standard rate of sixteen frames per second, as is used on television.

By use of a superimposed grid, similar to that used by map makers, it is possible to diagram and record numerically any system of scanning desired in production. Probably the easiest way to make this control process clear is

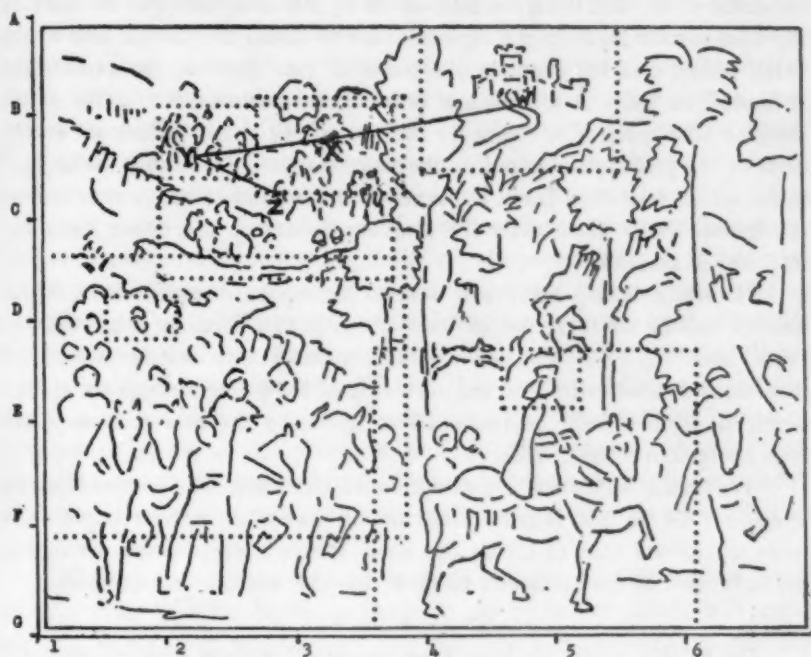


FIGURE 1. Diagram of Benozzo Gozzoli's *Procession of the Magi*.

to offer a diagram of the line of scanning that would follow the text given earlier for a discussion of Benozzo Gozzoli's *Procession of the Magi* (fig. 1). The dotted 3 x 4 rectangular outlines indicate the area covered by the motion picture frame at the major joints of pause required by this text. Recorded numerically, the stops corresponding to the text would be listed as follows:

- | | | |
|--------------------|-------|------------------------------------|
| (D.00 / 4.00—7.00) | . . . | the overall view |
| (B.00 / 4.80—1.50) | . . . | the castle on the hill (W) |
| (B.75 / 2.75—1.75) | . . . | the tail end of the procession (Z) |

(D.75 / 2.25—2.80)	. . .	the crowd in left foreground
(D.00 / 1.80— .50)	. . .	Gozzoli's self portrait
(E.33 / 4.80—2.75)	. . .	Lorenzo on horseback
(D.66 / 4.80— .75)	. . .	Lorenzo's head

The line WXYZ shows the direction of scanning in order to follow the road down the hill. Two intermediary frames are indicated as centering at X and Y.

There are three sets of numbers. The first two, divided by the diagonal bar, indicate where the center of focus of any given "shot" is to be found—e.g. the castle at W. The third number, set off by the dash, indicates the distance the camera must be from the representation to obtain the desired area of the detail picked out. For example, the center of the "shot" on the castle (W) is located vertically at the level of point B and horizontally 8/10'ths of the distance from point 4 to point 5; the size of the detail picked out is $1\frac{1}{2}$ units of the grid superimposed on the representation. All listings are in decimals, not in fractions. These key numbers correspond to gauge numbers on the control levers which move the scanning camera up and down, right and left, and in and out.

Naturally, timing notes will have to accompany direction notes. Sometimes it will be advantageous to "cut" instantly to a detail, at other times to "pan" and "dolly" slowly, and at others to move very swiftly. Pauses and transitions depend entirely on the unfolding of the theme through the spoken word. At times it will be found advantageous to linger over some detail with no spoken word at all.

This must suffice for a description of the mechanics involved in the operation. To go into lengthy detail on the technicalities here might serve more to confuse than to clarify the issue. I have tried to point out merely the rudiments of the mechanics to show that they are not very complex.

* * *

Up to this point we have been concerned mainly with putting still pictures into motion pictures made on film. At the outset I stressed the point that I do not think dramatic, travelogue, or techniques-documentary types of motion pictures can do much for the history and criticism of the pictorial arts. I believe I have shown subsequently how truly telling objectives can be reached through a historico-iconographic interpretation of selected works of the pictorial arts, thematically arranged and displayed by themselves and for themselves. Ultimately, I have shown how such films can be made from the technical point of view. I have not discussed at any great length what the "program" level of these presentations should be, but I have more or less intimated that it should not be aimed at the scholars, but

rather at uninitiated but interested audiences of the public and students.

In conclusion I want to turn for a moment from the interested audiences of laymen, who will come to see these motion pictures, to the more-or-less uninterested audiences which may tune in on the showing of one of these films in television broadcast or see "live shows" made along similar lines.² Television, like radio, is highly competitive. A touch of the dial and the program is tuned out. Television broadcasts must be made to appeal to the widest possible audience; they must be "showmanly" in the best sense of the word. What the secret of this art of showmanship must be will have to be determined by experiment. However, from our point of view, it is safe to say that fifteen minutes on "Women in French Painting" or "American Battle Paintings" will make better entering wedges into the popular conscience than "Giotto and the Giotteschi" or "Manet and the Impressionists." The public at the outset is not interested in art historical concepts of schools, masters, and pupils. They are interested in subject matter. The public is not interested in the life of forms in art, but in the life of representations there. Pictures are enormously interesting to the average person today, as is witnessed by the great success of cartoons and picture magazines. *Life* magazine is doing a splendid job of "popularizing" art and history in its recent series of articles on renaissance, medieval, 18th century and Mayan art and civilization. It has also done an elaborate treatment of Picasso. However, it is well to note carefully, that in these articles one never sees any references to "tactile values," planar or atmospheric space, or multiple and unified compositions. Not that these concepts cannot be understood by the layman, but they will not be understood if presented in trade jargon. The untutored observer wants to know *what* he sees, first, and then *how* he sees it.

Of course, the scope of treatment of subjects on film can be much broader than that for television, because the audiences which will come together to see them will be more selective. The film producer can risk any range of subjects he has the courage and ability to tackle; from an experimental point of view, the wider the better; but the television producer must move more cautiously.

² It would be useless here to try to explain the complicated operation involved in making a live television broadcast. It is sufficient to say that for our purposes it would require two or more cameras of the instantaneous transmission type I have already described. While pictures are shown on the air on one of them, the others have to be made ready to pick up the following action. A trained speaker presents the dialogue over a microphone. He has constantly before him a monitor image of the pictures on the air, while at the same time the camera operators hear what he says, cueing the flow of images to a prearranged order in the script.

What I have said here on making still pictures into moving pictures has been based upon my brief experience as a member of the production staff of NBC television. I have not discussed things that have been done; I have discussed things that can be done. I would like to see somewhere an institution, company, or individual which would find the resources and take the initiative in the making of truly significant motion pictures on the fine arts. To whet their imaginations, if any takers can be found, I will conclude with a list of subjects on the pictorial arts that would set the going off to quite a start:

"The Life of Christ in Art"

"Peasant Life in Old Flanders: Peter Bruegel"

"Nature through the Eyes of the Artist"

"The Painters' Gaité Parisienne"

"The Dream-world of the Surrealists"

The University of Wisconsin



From ANDREA ALCIATI, *Emblematum Libellus*, Woodcut.
(Courtesy of Herbert Reichner, Rare Books, New York)

A STRUCTURAL APPROACH TO ART APPRECIATION

By Robert Hyde Jacobs, Jr.

IN ALL fields with which our intellects are concerned—and this includes virtually everything that comes under our observation—we run the risk of letting verbalized symbols overwhelm, smother and even negate the direct data actually supplied by our senses. Students of semantics, sociology and psychology have recently singled out this tendency as being responsible for serious personal and sociological problems. Art, filling its traditional role of social prophet, has for more than two generations now been profoundly concerned with this tendency and with the problems of discernment between reality and illusion which it poses. One of the important contributions of the revolution in art—what we call the modern movement—hinged on this very point. The artist turned again to concentrating on the materials and sensual elements with which he was working. And although he was still interested in creating illusion and experimenting with illusory devices, he began again to regard his materials as ends, as objects in themselves, and not simply as technical means to creating symbol and illusion.

The effect of this approach on the teaching of art has been slow in coming. This is little to be wondered at, for the process of making a distinction between illusion and structure runs counter to nearly all the thinking of both the student and the teacher. Even though the teacher's grasp of this aspect of art may be unquestioned, in the very process of teaching, both he and the students are apt to become hopelessly embroiled in verbalized "symbol" thinking. Our present languages are based on finite symbols but, confusingly, are constantly used to express infinite concepts, so any attempt to keep our thinking and reasoning concrete and firmly attached to the finite is drastically handicapped. For instance, myths of association of color have been made at tremendous length—as red connoting blood, courage, war, life, beauty, heat, gaiety, danger, and so on. No matter how carefully the teacher attempts to avoid any such symbolism at the moment, the student's verbalized associative thinking will supply it, and to most students the myth of the

The author wishes to acknowledge his indebtedness to Louis Weinberg, director of the City College Business School art department, for his encouragement and assistance, both in the development of the teaching method itself and in the preparation of this paper.

color will be more "real" than the true relation of the actual color itself to other structural forms, situations and values.

One of our functions as teachers is to lessen the gap between the practicing artist and the public. We must confess that our success in this direction has, so far, been slight. The ordinary student's persistence is regarding physical elements of design only as symbols, rather than as structural facts, leads him further and further away from an understanding and appreciation of the artist's work. (The semanticist would add that, essentially, it leads him further and further away from an understanding of life and of the world he lives in.)

The student who plans to become an artist need not worry us in this respect. He may or may not survive, but in any case he will be forced to confront structural problems and any lecture instruction which is to be given him will be a negligible part of his art education. What we are concerned with here is the student in the art appreciation course—a course which presents design as a cultural addition to the student's education. In one semester, or two at most, this student is supposed to gain a familiarity with the art of all periods and an understanding of the art of any period. Of course this is so large an order as to be, in a sense, ridiculous, and any serious student of art deplors this type of standardized art study. On the other hand, the "appreciation" course does represent a real need that many of us must try to meet.

The students in this type of course usually appreciate the cultural opportunity offered. A great many are frankly dismayed by what they consider their ignorance about art. Their approach to art is studious, intellectual, historical, factual. Often it is also frightened and inhibited, rather than outgoing, free and creative. Their previous education has provided them with no tools to attack the specific problems of organization which art presents.

When confronted with design of purely formal elements, the "appreciation" student usually receives a chaotic impression. He is baffled because he cannot handle the design elements by his verbally dependent thought processes. On the other hand, when the student is confronted with a design in which illusionistic effects are present and visual symbols are easily apparent, he readily accepts this presentation because his verbal ability permits him to connect the symbols, one with another, in a cumulative manner. This results in a unified intellectual meaning. Even when the student is confronted with examples of surrealism in which the symbols, translated verbally, may be beyond his power of association, he is yet more satisfied than when he is viewing non-objective art. He is apt to say, "My lack of understanding pre-

vents me from knowing just what this means." But in viewing non-objective art, he is completely nonplussed or frustrated because he senses that no intellectual legerdemain will be of any avail. An example of illusionistic art may possess sound structural organization, a structural system which may, in fact, have an extraordinary harmonic relation with the symbolic, connotative meanings. But students will not be able to see this, even though it is right before them, unless they have already learned to use their senses—to use their eyes as a direct instrument to the brain.

I do not mean to belittle the contributions scholarship has made to our understanding of art and to broadening our understanding of man, nor the important place of these contributions in the study of art. But the scholastic, historical approach alone—still predominating in many institutions—tends to leave the student without any personal identification with art or concrete understanding of it. From the instructor's point of view, no amount of factual information he may impart to these students is entirely satisfactory. The most earnest study will never give them an understanding of art unless they themselves, in one way or another, are forced to face the problems the artist faces and feel something of the satisfactions the artist feels.

The logical solution to this problem would be to train the appreciator to become an artist, himself. But this is manifestly impossible within the limitations of student interest and time. In modified form, this solution has been attempted in a number of schools by the use of a series of often cleverly designed drawing exercises. Even here, considerable resistance is met. The student commonly feels, "I want to know about art but I don't want to become an artist." I believe that this is primarily due to our tendency to equate art with skill. The student feels the need for skill even more deeply than does the teacher. The teacher may experience considerable satisfaction in the crude but oftentimes extraordinarily expressive creations of the beginning student. But the student is more than likely to feel a deep and abiding sense of frustration in his lack of skill. In spite of the instructor's encouragement, he is apt to feel as if he were singing off key, and it pains him. Given sufficient time and encouragement, this can of course be overcome but often only at the expense of the student actually acquiring a real technical proficiency which, in turn, imprisons him and makes further investigation into fundamental problems of design more difficult. It is true this is the first part of a process nearly all artists go through. But it is a long and tedious process and few are the non-professional students of art who will master their techniques and then work back to an almost childlike relationship to them.

Denman Ross and his followers sidestepped this problem by devising a specific, concrete process for the understanding and creation of design. Although not himself a modern artist, Ross probably did more than any other man to encourage the teaching of fundamentals of design and to presage a modern approach to the study of art. By its very nature, his method was teachable. But by its own limitations it left much to be desired. The study of dots and lines in space seems to the student very dull and very far from the vital, compelling qualities that the artist is able to produce. As Ross said himself, "the artist aims at order and hopes for beauty." The student is inclined to feel that although order is all very well, the gulf between order, as described by Ross, and beauty, as described by the artist, is tremendous, even unbridgeable. The instructor himself is inclined to say, "Design can be learned but it can't be taught," and to call this large, vague, "unteachable" area, "intuition."

What seems to be needed is a medium of expression that presents to the student the problems the artist must face, and yet is so simple and requires so little skill to produce interesting and even beautiful results that the student is excited and encouraged by his work from the very first. A scheme to this end, worked out as a series of exercises and used in a college art appreciation course, seems to have met these requirements. I am tempted, like anyone else who tries a new method, to consider it a device of my own creation. However, in reality, this technique is closely allied to the montage and collage and has been used by advertising layout men for some time.

The first exercise is the height of simplicity. It is also the most important of the series. The student is instructed to cut a small rectangular mat, and then to go through magazines and cover any illustrated matter—photographs, drawings, paintings—with the mat, concealing all but a small part of the picture. By moving the mat about, the student selects a design within the picture and, when he is satisfied, marks the corners, cut it out and mounts it. Little instruction is necessary to guide the student in his choice, except that he is encouraged to make a selection that does not reveal the original intent or meaning of the picture or any portion of it. This can be most simply achieved by instructing the student to work with the magazine upside down.

The student is thus forced to fall back on his instinctive sense of balance, harmony and design. The results are almost invariably pleasing. To a surprising degree, the slate is wiped clean of complex reactions and associations. The work involved has not taxed the student but the final result has more than sufficient technical perfection to satisfy him. Although he

knows his part in the production of the picture is slight, the effect of his new picture is so radically different from the original that he can legitimately feel a strong sense of creativeness. Particularly interesting is the reaction of the student whose previous attitude toward art has been dominated by an interest in story-telling, even sentimental, qualities. The student who will look upon abstract painting only with horror, no matter how much he might have been indoctrinated in the lecture hall, will immediately be struck by the beauty of his own creation although he may not have any intellectual explanation for its success. I base these optimistic conclusions on the fact that a great many students continue to make pictures of different types and proportions far beyond the demands of the assignment, and on the even more encouraging fact that the excellent quality of the students' choices provides a remarkable contrast to the calendar pictures many of these same students have indicated they admire.

The student need not be limited by the strictures of a single rectangle, but may make several mats of varying sizes and proportions. Better yet, he can cut two L-shaped pieces of paper and use them as a collapsible frame to create a rectangle of any proportions. This is a device used by photographers in cropping their prints. Certainly at first, however, it is best to stick to the invariable frame. The number of variables a student must handle increases fast enough as the problems progress. The early limitations are a distinct aid, rather than a deterrent. The student should not feel "the weight of too much liberty."

In the second exercise, the student arranges several of his little pictures in a pattern which pleases him and in which some relationship among the pictures is carried out. The student begins to see that if he is to relate several cut-outs, it is no longer necessary that each cut-out be a complete and satisfactory design within itself. He discovers, rather, that the success of his picture depends upon relationships among the cut-outs, involving size and shape, linear pattern, color, value, etc., as well as the cut-outs' relationships to each other in space. I do not mean to give the impression that these exercises are given without any guidance in the principles of design. Instruction in design principles, which can be of the most extreme tedium to the non-professional student, is apt to interest him when it accompanies and supports his own creative work. At this stage, considerable instruction is given in principles of two-dimensional spatial relationships. As many art instructors will verify, the beginner's natural approach to spatial composition is through the relationship of separate objects, each imposed upon a common

background. This approach is limited. But rather than oppose it, I find it best to use this limited spatial understanding for the beginning exercises.

For the third exercise, the student relates the background to the cut-outs, integrating both in the complete picture. The shapes of the background are to be considered as design elements, as important as the shapes of the cut-outs. The student now becomes conscious of the framework of his composition, representing the borders of a new and complete world within itself, in which every space is integrated with every other space and no area can be considered merely background. A sense of completeness, on a much higher level than in the previous work, is thus achieved. This exercise is not easy. The student may not succeed very well at it, and a second assignment may be necessary. It may be helpful to show the students examples of paintings and drawings from different periods in history that do integrate the background and foreground so they may see what a fundamental problem this has been throughout much of art history. For success in this exercise, a certain compacting of the elements is necessary, and the student is encouraged to limit the size of his composition to make this easier.

The next exercise, the fourth, introduces the illusion of three dimensions. Most art, of course, indulges in this illusion and the student feels for the first time that he is making pictures instead of mere designs. It is pointed out to the student how spatial effects can be created by a very simple framework of lines, such as an enclosing cubicle or a horizon line with lines vanishing. Spatial frames of this sort can be constructed with a ruler and offer no difficulty. Classroom instruction in the use of vertical position, overlapping, value and hue, and optical perspective is of course helpful. Creation of such often limitless spatial effects is very exciting to the student, who by this time is working with problems complex enough to intrigue any professional artist, but still has not had to face any technical problems.

It is particularly important that the student's achievements in two-dimensional relationships and in background-foreground inter-relationship should not be lost with the introduction of the element of deep space. Achievement in this respect is not uniform among the students, but after a few tries almost all the students achieve some measure of success. Success or failure is not of great importance. What counts is the student's recognition of a problem he heretofore did not know existed but is fundamental to creation of design in art.

To most students it is a revelation that a horizon in a picture may represent not only differentiation between land and sky, but also between upper and lower and between one rectangle and another on a flat surface.

This multiplicity of graphic representational elements, obtainable with the simplest of devices, is present in art which students recognize as realistic. But it has never been apparent to most of them until they have consciously created such a multiplicity themselves.

For the fifth exercise, the student is asked to cut out complete objects from magazines, closely following the contours with his scissors and making sure that no background material is allowed to remain around whatever objects have appealed to him. He then composes these objects without regard to naturalistic relationships, but with concern for the spatial relationships he considered in the previous exercises. The objects can be combined with non-objective elements similar to those employed in the fourth exercise.

At this stage the student may like to express some idea or emotion through his selection of subject matter and its arrangement, and some will succeed. However, the majority find this too difficult and are content with the purely accidental ideas that may emerge.

Even though the student is inclined very often not to try to relate the illusionistic elements of his objects into a meaningful whole, nevertheless the separate elements do possess symbolic power. Since these symbols stand relatively independent of one another, the student is more conscious of illusionistic elements being symbols than he is when they are neatly organized into intellectual relationships. Not to be overlooked, either, is the "accidental" relationship of symbols. Here no intentional intellectual effect is produced, but the total relationship, though not "understood," is often surprisingly poignant. This, of course, is a device upon which the surrealist depends and very much intensifies the student's recognition of images as symbolic elements.

When the student cuts complete objects from an advertisement or an illusionistic picture, and rearranges them in new relationships, it becomes apparent to him that what he originally accepted as reliable visual facts were in reality only symbols from the beginning; and that their meaningfulness and reliability, their acceptability, all depend upon their relationship to one another in a manner which is actually highly conventional, man-made, and a product of our associative thought processes. Their meaningfulness does not depend upon their specific relationship to whatever structure exists in the design. Telling the student this usually means nothing, but if he has gone through the simple experience with the cut-outs himself, he sees he has only been playing with symbols all along.

Inevitably, the scale of the elements included in the different objects increases the illusion of deep space, and the student will spontaneously play

with these effects. Sometimes he does it with the intention of placing the objects in normal spatial relationships to one another, and sometimes with the intention of creating unique and bizarre effects.

At this stage, I have found it encouraging to the students to show them examples of how their own problems of organization have been met in the fine arts and in the more imaginative advertising layouts, such as those by Bowles and Rand. The resemblance of the students' own work to examples of art which have gained recognition is, of course, apparent. Indeed, in some cases a comparison between student work and professional work actually leaves little choice.

For the final exercise, the students cut out shapes of their own design, rather than objects portrayed in magazines. The results lack the sometimes spectacular sense of perfection which the previous exercises gave, but a much wider choice in textures, colors, shapes and sizes is possible than when the students were forced to hunt for objects in magazines. And by this time most of the students are able to make interesting use of the wider possibilities. The shapes they design require, of course, a little more care and what might be considered drawing ability. However, the scissors, unlike the pencil, seem to tend toward long simple curves and straight lines, and the contours produced are usually simple. In spite of the continuing simplicity of technique, the medium itself has by now become thoroughly rich and complicated. In facing the multitude of design decisions it poses, the student has now faced a big percentage of the problems with which the artist is concerned.

The description of these exercises is, of course, offered as an explanation of a general teaching method, not a rigid technique. In actual practice it invites considerable variations, and the individual instructor who uses the method will develop it in his own fashion. One of the principal advantages of the series is that, from the first, the student feels a sense of accomplishment. His very earliest attempts are handsome and the percentage of total failures is very slight. The contrast of precise, detailed printed matter against white backgrounds is in itself a stimulating and pleasing effect, regardless of other design elements.

As to the broader implications of this experiment in teaching of art—it is surprising with what ease the penalties and confusions of language and language-thinking have been overcome. Of course, in the realm of art we have the advantage that our sense of sight results in direct responses to a much larger extent than does our sense of hearing. On the other hand, the strong cultural tradition of illusion in art is a real barrier. Moreover we cannot, nor do we wish to, destroy the role of illusion in art, but only to understand it and recognize it for what it is; to make the student realize

when he is being deluded; to enable him to understand when art is operating in terms of imagination and complex associative ideas, and when art or the artist is operating on a strictly structural level.

Where sociological and personal illusions are concerned, the problem is, of course, not only to recognize them, but in many cases to abandon them. In this, the sociological and personal problem differs from the problem of art which we have discussed. But at bottom the process involved is the same—sorting out the direct reports of the senses from the verbalized symbols injected by the brain. For the student, I feel there is some carry-over, to other fields, of the method of thinking involved in this approach to the understanding of art. If this is indeed so, we will have done a great deal more for the student than what is usually considered an art department function.

In almost all his studies, the student is subjected to the extraordinarily unsatisfactory proposition of acquiring a maximum of associations with a variety of information, but with a minimum of opportunity to develop basic attitudes and awarenesses that he can use as tools to evaluate and understand all sorts of thoughts that come his way. Art departments, as a rule, do not distinguish themselves in this respect from other educational branches. They too commonly concern themselves with the student's acquisition of information and skills. Information and skills are readily teachable and it is easy to produce with them acceptable results. But as teachers, if we limit ourselves to these narrow educational aims, we are depriving the student of anything resembling higher, liberal education. We cannot hope, in one short course, to give students an understanding of the currents and ferments of contemporary thought—indeed such an understanding can never be "given" them, particularly on a classroom level. But we can give them antennae which make it possible for them to feel out and evaluate such patterns of thought, on a personal level.

The City College of New York

BLACK MAGIC AND MODERN ART

By Henry R. Hope

MR. T. H. ROBSJOHN-GIBBINGS, reformed interior decorator, contemporary designer, and wisecracking polemicist (*Good-bye, Mr. Chippendale*, Knopf, 1944), celebrated according to his publishers as "the most literate designer extant" has mounted his steed again: this time to ride a charge against the many-bladed mill of modern art. If anything has thus been demolished it would seem to be his own recently acquired reputation. The account of this new attack bearing the Dadaist title, *Mona Lisa's Mustache: A Dissection of Modern Art*,¹ not only fails to dissect modern art, it rarely even discusses it.

This is a book about magic—black magic, occultism, Rosicrucianism, hypnosis, states of trance and necromantic orgies. The principal characters are a Madame Blavatsky, together with those "pioneers of modern art," Annie Besant and C. W. Leadbeater. The illustrations comprise four photographic portraits of modern artists: Gauguin, Picasso, Chirico, and Kandinsky; and six other characters of importance to the text: D. G. Rossetti, Mme. Blavatsky, Marinetti, G. Apollinaire, Max Jacob (a drawing), and one Salvador Dali with wife. The only visual evidence of modern art is a piece of sculpture by Picasso, which the artist is holding by its throat, and a fragment of a Kandinsky abstract composition. There is one other illustration in Mary Petty's amusing jacket design (from the *New Yorker* drawing) of a maid dusting a Henry Moore-like sculptural figure. In the text there are occasional brief mentions of works of art but these are rare and there is not one instance of a detailed examination of any painting, sculpture or work of architecture by means of description, analysis, admiration or even contempt.

It is regrettable that this engaging and witty writer who seems to have a bowing acquaintance with Hollywood folk did not have the benefit of a story conference before he started this book. An astute editor, accustomed to dealing with the idiosyncracies of writers would have spotted the true direction of this creative urge. He might by tactful guidance have steered this talent toward an essay on occult backgrounds in modern culture (the author could have found a snappy title). With such a project Mr. R.-G. could properly have turned his attention on the Pre-Raphaelites and the French symbolists to exhume all manner of occult lore. He could have brought his

¹ 265 p., 10 pl. New York, 1947, Knopf. \$3.00.

study to a conclusion with an analysis of Dada and surrealism as cultural symbols of the fears, hatreds and chaos of the decade in which we live. How much better his chapter on surrealism would have been if written from such a point of view!

What evil genii whispered in his ear to write about modern art? Could it have been the ambition to produce a second best-seller? The need for another familiar subject to debunk? Was it perhaps the cry of a frustrated artist? An interior decorator gone modern and yet not recognized by the "authorities" on modern art?

Whatever his reasons, Mr. Robsjohn-Gibbings chose to befuddle his essay on magic by a breathless and somewhat belabored explanation that "... Modern art is not modern at all. It is a revival of one of the oldest systems for getting power. It is a revival of magic" (p. 13), that the modern artist is "a quasi-religious mystic" (p. 12) and that all of this was deliberately hidden from the public: "The cubists took extraordinary precautions to conceal the fact that their doctrines were largely influenced by the occult obsessions of Max Jacob" (p. 161). It is obvious that many artists in modern times have been attracted by the occult, some with childish persistence, and some who have attempted to deceive or otherwise annoy the public. But it is just as obvious that many capable modern artists have been concerned little if any with magic. Furthermore, one wonders what is so evil and antisocial about the presence of magical or supernatural qualities in a work of art. Yet this book is presented chapter by chapter (Magic Revival, Witchcraft, *Walpurgisnacht*) as if the entire output of modern art was a poisonous witches' brew.

Since the author dedicated himself to this thesis from the outset, one can readily imagine the sinister revelations to come. The chapters start with Rossetti and the Pre-Raphaelites, forerunners of modern magic; then Gauguin, the discoverer of primitive cults; next his contemporaries, the symbolists; then Munch and the German expressionists; next the Italian futurists who get quite a going over. Cubism follows with special emphasis on its literary counterparts, Guillaume Apollinaire and Max Jacob (we almost added Georges Lemaitre); Kandinsky, Chirico, Klee, Dada, and Surrealism, the Bauhaus, with a final chapter devoted to some nasty digs at the Museum of Modern Art. The result of it all is an aggravating and irritating book with occasional bright passages.

The Robsjohn-Gibbings style even when expressing the most unreasonable ideas is light and clear. It is devastating in his description of Topsy Morris and Ned Burne-Jones (Chap. 2), on the self-conscious mystics of

the 90's (Chap. 5), or the sillier phases of surrealism (Chap. 13). But when this misconceived polemic turns toward living personalities the writing is often tinged with scurrilous gossip, especially in his attacks upon the staff of the Museum of Modern Art against whom the author holds a bitter grudge. He even repeats the yarn that Picasso "hides away in a locked room realistic Ingres-and Gainsborough-like pictures which are his secret passions and which if revealed would cause a fearsome financial crash in the modern art markets." (p. 145)

The author for the most part has been careful about his documentation, appears to be familiar with the popular texts on modern art, and at least with some small fraction of the source material. There are surprisingly few major errors of fact although I cannot allow to go unchallenged the statement that C. J. Bulliet is an art historian (p. 161). However the author's arbitrary selection and interpretation of his material is often very strange and can only be explained by his obsession with "magic." For example: for the development of his thesis, it is necessary to show that cubism grew out of futurism, regardless of Picasso's style of 1907 to 1909, regardless of Braque's work of 1908. This evidence he dismisses. As for the influence of Cézanne, he finds that "... in view of the fact that the identical idea of the cylinder, the sphere and the cone as symbols of geometric order underlying nature was brought to light from the ancient occult archives and loudly trumpeted by Madame Blavatsky in 1887, it would seem far more likely that it was occultism and not Cézanne that inspired cubism. The theory of the cylinder, the sphere, and the cone is an old idea in occultism" (p. 135). That takes care of the Cézanne question. In any case, adds R.-G., "probably Cézanne was merely used to give futurism and cubism a respectable background, and divert attention from their mutual occult and antisocial authoritarian aspects. . ." (p. 133). Of *collages* (both cubist and earlier) he says: "The explanation of all this hocus pocus with blood, excrement, playing cards and so on is to be found in the occult records of divination. In archaic and medieval times predictions were made and fortunes told by means of excrement and entrails of animals. Other methods of divination include using odd passages in books, known as stichomancy; using letters forming the names of a person, known as onomancy; using dots made at random on paper known as geomancy; and of course, playing cards, sand, and other means were used for similar occult purposes" (p. 138). This passage would seem to indicate a new possibility in the interpretation of *collages* but once the author has made his "exposé" the question is dropped and he hurries on to discover psychomancy and sciomancy (p. 139) in other phases of modern art.

His investigations about futurism uncovered the already well known

fact that this artistic movement was closely related to Fascism. According to R.-G., the modern art "authorities" played this down. Yet the fascistic ideas of futurism are quite obviously stated in Alfred Barr's catalog (*Cubism and Abstract Art*, pp. 54-55). In the same vein the author states that "Marinetti and his cohorts have been . . . quietly dropped from the histories of modern art (p. 118). From which ones, we might ask. Balla's *Dog on Leash* has become a cliché of modern art. It is, I believe, generally agreed by the art historians that futurism failed to produce any works of art of lasting value (with the possible exception of Sant' Elia's architectural projects) but this is of little concern to the author, since futurism is both of political and magical significance.

After black magic, a secondary thesis of this book is the question of the artists' attitude toward the bourgeoisie. The author has no difficulty in proving the truism that the bourgeoisie does not understand modern art and that the artists have frequently suffered from and resented this indifference. On the other hand many of these artists have thrived and grown rich "driving in Dusenbergs and Rolls-Royces to and from their chateaux" (p. 223) from their sales to the same bourgeoisie. The author's ideas are not very clear on this subject but he seems to place the blame on the artist. As for the efforts of those who wish to bridge the gap by bringing modern art to the public, he is unsympathetic, for he does not believe in "art appreciation" (p. 11). More than once he hints that the artists' hatred of the bourgeois is akin to fascism (pp. 96, 213, 217, etc.). Actually it might better have been stated in reverse: that the attitudes and behavior of certain fascists, especially the Hitlerian type, are akin to bohemianism. In other cases the author sees this antipathy between artists and bourgeois driving some of the artists toward communism (Baargeld, Picasso etc.). But Mr. Robsjohn-Gibbins is so eager to discover evidence of the occult that he fails to develop a consistent theory about the artist and society, although for some students, this seems to be the basic problem of modern art.

A book which deals in 200 pages with "modern art" from Rossetti to Dali has so much ground to cover that there must be much generalization. A sample of an art historical capsule is this paragraph on Le Corbusier: "Starting as a student of the Art Nouveau movement, Corbusier, inspired by Puccini's *La Bohème*, had studied in Paris in 1908, where he fell in with the futurists and cubists and the primitive magic cults. In 1910 he moved on to Berlin, where he absorbed the grain-elevator and silo mysticism then popular in Germany, and in 1918 he was back in Paris, where he launched his own ism, purism." (p. 212)

The chapter denouncing the Bauhaus and its esotericism is a little surpris-

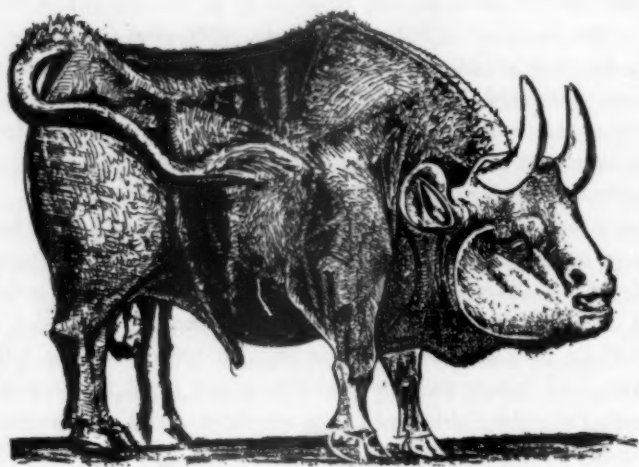
ing coming from the designer who went all out for functionalism and seems to have felt an echo of this same cult in his own designs.

His remarks about Germans are both superficial and trite, typical of this kind of writing. They remind us of Francis Taylor's *Babel's Tower*. Referring to an early purchase of a cubist Picasso in Düsseldorf he remarks: "It is not without significance that Teutonic mysticism and cubism recognized each other immediately, calling presumably as deep calls to deep." (p. 144); and in another instance, "The German mind, particularly what is called in Germany the *cultured* mind, has always considered that the ultimate proof of culture was the ability to create esotericism about the most simple subject" (p. 162).

The pages on the Museum of Modern Art are in large part a repetition of the catty remarks that appeared in Miss Emily Genauer's article in *Harper's Magazine* (July, 1944). So far, the Museum seems to have withstood both attacks.

With all the talk about magic and mysticism it is strange that there is not one mention of Rouault—certainly the most profound painter of mystic subjects in modern art. Nor is there any mention of van Gogh, Toulouse-Lautrec, Kokoschka, Beckmann, Bonnard, Braque, nor of any American artists at all. Are we to understand that not all modern art is "magic"?

Indiana University



PICASSO, Lithograph, courtesy of J. B. Speed Art Museum, Louisville, Ky.

GERMAN MUSEUMS AT THE CROSSROADS

By Hellmut Lehmann-Haupt

THOSE of us in Military Government who have to do with German art life can see that the museums are at the crossroads today. Their leaders can either grasp an opportunity for public service the like of which has rarely presented itself to the cultural institutions of a country; or they can maintain a position which in its ultimate effect has proved disastrous in the past.

They can either go out of their way to explore the very real needs of their communities and plan for an active participation in their physical, intellectual and emotional reconstruction. Or they can continue in their once aristocratic aloofness and social indifference, maintaining cultural class distinctions and an intellectual inbreeding which is one of the hereditary evils of Germany.

The Nazis realized with a shrewed instinct the enormous potentialities of art as a social factor in Germany. They knew how to activate the German bourgeois' pride in the artistic heritage of his country and how to play upon the cultural resentment of the underprivileged. They attempted to bridge the traditional gap which separated the intellectual leaders from other social groups. Deliberately, they planned to draw the scientist, the scholar and the artist from his ivory tower, to break down that very same isolationism of the man and woman of culture which had helped them so much on their way to power. They sensed the hitherto neglected opportunity and grasped it. The ultimate failure of their basically corrupt policies was a foregone conclusion. Wherever they touched art at the creative source it changed its complexion, and wine turned to water. But this failure does not mean that their original diagnosis of the cultural situation had not been correct.

Because of their failure the needs for an activation of art life are as great as ever, and the opportunities for the museums are tremendous, provided always the mistakes of the Nazis can be avoided, when they "used" art towards their political ends and in so doing defeated their own purposes. Because of these experiences, and in spite of the crying needs, there is very great resistance towards experimentation among many of the present museum leaders.

Not long ago I visited a very fine exhibition of the works of one of the

German master craftsmen of the Renaissance, known for the grace and skill of his diminutive patterns in ivory, wood and metal. The first room was full of large paintings, by Dürer, Burkmayr, Holbein. I turned to the director, who was showing me around, and who anticipated my question by whispering: "Monumental painting of the time our artist was an apprentice." "But why not tell this to your visitors," I asked, "why not put up a sign?" He looked at me with amused astonishment: "Strange that you should suggest this. It's the sort of thing the Nazis always did."

This type of shyness and reluctance is a very natural result of the experiences in the Third Reich. After the breakdown, museum administrators had to be chosen from the preciously small group of Anti-Nazis, from among those few men who fought off the influences and temptations and struggled to maintain their intellectual integrity and creative freedom. They survived only if in one way or another they went "underground". It is immaterial just how they managed to keep out of harms way; inevitably they were driven into a very severe isolationism. One can almost say that the degree of this isolation was in direct proportion to a man's honesty and courage.

Moreover, this struggle for freedom which lies behind the present generation of museum administrators has left them weakened. They are usually men over fifty, frail in health, undernourished and very tired. A large part of their energies is consumed in the struggle for the bare necessities of daily living. Housekeeping troubles too are foremost in their professional lives. The roofless gallery, lack of fuel and light, worries over their lost treasures and the threatened condition of what they have left, uncertainties of every kind make up the daily fare of their existence.

Yet, they have had to take on responsibilities in rapid order. Control of the administration of museums and libraries, once directly in the hands of Military Government's Monuments and Fine Arts Officers has been turned over to German ministries of culture after about one year of occupation. At the end of the second year the art treasures in the western zones of occupation which had been gathered from their wartime hiding places into various collecting points under Monuments and Fine Arts jurisdiction are to a large extent back in German hands. The Staedel Museum in Frankfurt, the former Bavarian State Collections in Munich, the Germanisches National-Museum in Nuremberg, museums in Kassel, Bamberg, Cologne and others are once more open to the public.

It is enormously difficult for a German museum administrator to plan ahead, to develop a constructive forward looking program. For one thing, the temptation to turn back, to attempt a reconstruction of the past is a very real psychological hazard. In the absence of building materials and with little

or no money and severely limited opportunities to fill the gaps torn into the collections, the petty cares of his daily existence can easily dominate his thinking and feeling. Moreover, he has no curatorial staff to assist him, the younger generation, the men between 25 and 40 died in the war or are out of the running because of their political record.

Moreover, he has no experience in the kind of social planning and institutional promoting which is a natural part of the American curator's existence and which would furnish him badly needed objectives and directives. There is no tradition of this sort in a country where public collections are the results of century-old, gradual accumulations in the hands of the church, the sovereign and, latterly, the state. The German curator rarely had to raise funds, to "sell" his institutions, to justify his existence in terms of visitor statistics. "Who do you think will be the group most actively interested in the rebuilding of your museum?" I asked the curator of a famous collection of antique sculpture, now in ruins. He shrugged his shoulders: "Goethe, you know, once wrote some lines I'd like to quote to you," he answered. "Let's throw our cakes on the water. Who knows who will eat them!"

It would be unfair to convey the impression that this is the typical attitude of all present-day museum curators in Germany. There are men who struggle hard against their heavy odds. But a certain ineptness, largely the result of lack of experience, is sometimes noticeable among the best. One museum director in a medium-sized town with a once famous picture gallery complained that only the young people of the former ruling classes had found their way back to his museum. A youth group had been organized from which the working classes had deliberately stayed away. Their approach to art, he felt, was hampered by Marxist misconceptions of art as a luxury of the leisure classes. "But couldn't you get around that? Couldn't you show them art in its changing social function, the variety of patrons, working contracts, the changing position of the artist in his community? You could do this in writing, or lectures, or exhibitions". "You mean an exhibition of paintings showing laborers at work?" was his reply.

Preoccupation with German art is another heritage of the Third Reich. An unconscious nationalism, the result of years of inbreeding and isolation from the rest of the world is something one must always count with, even among the most sincere reformers. Dürer, Gruenwald, Kaspar David Friedrich and Menzel are the Gods which are still being worshipped in preference to other deities. This latent nationalism even governs the revival of modern art and is the reason why the more extreme forms of German Expressionism are in the foreground of public consciousness.

It should be made clear that this preference for German art is not a deliberate policy and certainly not a political program. It is more something in the nature of a conditioned reflex. Also, one must not forget that a man who wants to show modern painting in Germany today simply hasn't got any but German pictures, prints and reproductions to draw on. He cannot get hold of French or Spanish or American painting. They are still completely out of his reach, even in the form of reproductions.

The interest in modern art is nevertheless absorbing. Abstract art, for instance, is one of the most popular topics of conversations in which tolerance is conspicuously absent. It is always a violent for or against. Commercial galleries, which have mushroomed up over night and many artists' societies have taken the lead. In quadripartite Berlin, for instance, the former State Museums, located in the Russian Sector, are leading a precarious existence. Old Geheimrat Justi and his staff have made great efforts to provide emergency housing for the pitiful remnants of their once princely collections and to make them available to the public in the former "Zeughaus", now called the "Schlueterbau". But the initiative is in the hands of the many commercial galleries. The Berlin Magistrate too has come to the fore with city-wide exhibitions of current art in the various municipal district offices, the Kunst-Aemter. Here the artists not only show their latest paintings, but also receive their artist's material and food ration cards. Under the system introduced by the Russians when they first took over, a prominent artist gets more to eat than a mediocre one.

Following U.S. public opinion surveys, questionnaires to the public are beginning to be used; they ask about the visitor's preferences among the pictures on view, his ideas on modern art and what he wants to see next. It takes a good deal of courage for a German to send out a questionnaire. People have grown utterly weary of them. Romanesque art, they joke, is typified by the "Rundbogen" (round arch), Gothic art by the "Spitzbogen" (pointed arch) and U.S. art by the "Fragebogen" (questionnaire).

Lectures on art are crowded to the last seat. I have literally seen people fight each other at the door for admission to standing room in the large auditorium of the U.S. Information Center in Berlin, when a lecture on modern American painting with colored lantern slides was on the program. I have helped in running youth groups composed of medical students, teachers-in-training and high school kids and found that they prefer discussions on modern art to any other topic offered them.

The question of the participation of German museums in all these developments is a very important one. Before me are 160 catalogues of invita-

tions to openings of exhibitions held in Germany during the last year. Inasmuch as no German museum has been able to show its remaining treasures to the public except through specially arranged exhibitions, their share in exhibitions is a fairly reliable yardstick.

Most of these catalogues are from the U.S. Zone and Berlin, some from the French Zone and two from the Russian Zone. (The absence of any from the British Zone is purely accidental). My guess would be that these catalogues record from 60 to 80 percent of all exhibitions held in the U.S. Zone and in Berlin. An examination of the responsible agencies who deserve the credit for having initiated each of these exhibitions results in the following breakdown:

Commercial Galleries	56
Professional Artist Societies and Guilds, Societies of Friends of Art, etc.	42
Museums	24
Municipalities	19
Occupying Powers (8 French, 6 U.S., 1 Russian)	15
Miscellaneous unclassified	4
	<hr/>
	160

The museums are perhaps doing all that can be expected from them at this moment. It is obviously easier for an art dealer to set up shop in a location which he can choose than for a museum to repair and reopen its bombed-out galleries. But the fact remains that for the time being the lead is overwhelmingly in the hands of private and commercial enterprise. The artists and dealers are in close touch with the public, they are gathering invaluable experiences, building up circles of friends and attracting groups of eager youngsters.

German museums do not lack forward looking leaders. Men like Holzinger in Frankfurt, Hanfstaengl in Munich, Martin in Karlsruhe, Rieth in Tuebingen, Grohmann in Dresden, Heyse in Hamburg, Reidemeister in Cologne, are some of the responsible personalities who are looking ahead. But they are working against very heavy odds. They need help if they are to build lasting foundations for the years to come.

This help cannot come from the younger generation in Germany. There are hundreds of students majoring in the Fine Arts at German universities some of which are still well equipped with books, photographs and lantern slides. But with very few exceptions their teachers, although usually men of scholarly eminence and a clean political record, are too old. Their methods are obsolete and the curriculum needs a thorough overhauling. Professional preparation for the urgent tasks ahead, the concept of service to the com-

munity, practical museology and technical training are almost totally lacking.

Nor have the art publishers realized their opportunity for constructive timely contributions—again with a few notable exceptions. Their thinking and planning too is largely influenced by the past, by an almost overwhelming desire to continue long term projects initiated years ago and interrupted by the course of recent history.

Really effective help must come from the outside. In their zone the French so far have been most active and most successful in cultural reorientation in the fine arts field. The Russians have been very deliberate and even shrewd in encouraging German artists, scholars and administrators whom they feel they can trust ideologically. They have also ordered the return of displaced German art to the museums but with very negligible practical results. The U.S. and British Military Governments have been prompt and efficient in setting up a responsible German museum administration and in actually returning legitimate property to the museums. But they have been slow to realize the importance of cultural reorientation or to build effective channels and media.

Exhibitions of modern art, exchange of fine arts scholars, students and museum curators, exchange of publications and photographs, personal contact through correspondence and visits are urgently needed. In particular, the American belief in social planning, the techniques of institutional promotion and community participation in the development of cultural institutions are valuable elements that need to be communicated to German museum administrators.

Civil Arts Administration Officer

OMGUS

CANADIAN FILMS ON ART APPRECIATION

By Graham McInnes

SOME interesting experiments in films on art appreciation have recently been undertaken by the National Film Board of Canada. As a result of five years' work and the production of some twenty subjects, it is now possible to assess the value of these films. They fall into two classes: films about the work and background of contemporary artists; films about the folk arts and crafts of Canada's various ethnic groups.

In the first group an attempt has been made to relate the artist to his background by comparing the painting with the scene which inspired it. In the case of *Canadian Landscape*, we see the artist's sketch grow from the first tentative brushstroke to the completed picture, comparing it constantly with the landscape before him. As we watch the painting develop we see the many ways in which the artist recreates the forms of nature through the magic of his own personality.

In the dialogue, the artist, A. Y. Jackson, tells us what he is striving to achieve, and we see the "intensification of nature" as he calls it. Later, in examining the way in which the artist develops a large canvas from a small sketch, the camera roams at will over the surface of the painting, probing, examining, comparing. It can reveal the texture of a single brushstroke, enlarge a significant detail, or retire and examine the painting as a whole at various stages, and compare it with other canvasses.

In the film *Third Dimension* a similar technique is used for sculpture. Choosing the work of six contemporary Canadian artists, each expert in some particular branch of sculpture such as carving in wood, carving in stone or modelling in clay, the film examines various techniques and relates them all to the broad general purpose of the sculptor: the achievement of form in the round while remaining true to his material. The film also enables a comparison to be made between modern Canadian sculpture and the old French Canadian tradition of woodcarving which was responsible, during the 18th and early 19th centuries, for some of the finest religious carving and church decoration in North America.

In two other films, *Painters of Quebec* and *Primitive Painters of Charlevoix* the problem is tackled in a slightly different way. The first film deals with a group of contemporary French Canadian painters, the second with the

"Primitives". In both films the problem was to convey in twenty minutes running time the richness of the painters' output, their personalities and their methods of work, without producing jerkiness in the continuity.

In *Primitive Painters of Charlevoix*, the continuity is provided by first introducing the audience to the paintings in an art gallery and thereafter examining the various works portrayed on the walls. In *Painters of Quebec*, the approach is regional, and each painter is related to the particular corner of Quebec which inspired him to paint and which he has made his own. In the case of Alfred Pellan, a noted abstract painter and at one time a pupil of Juan Gris, this was not easy, and involved the film in a digression, for popular purposes, on the canons of abstract art. But though the film perhaps lacks the smooth continuity of *Primitives*, the color is sufficiently rich and dramatic to compensate.

With another pair of films the problem shifted again; for they concerned two painters no longer living, and it was thus not possible to enrich the films with their presence. *West Wind* dealt with the work of Tom Thomson, an artist and woodsman who, in the five last years before his death by drowning, produced timeless images of the Canadian north country. In this case the camera concentrated as much on telling the dramatic story of his life as on assessing the value of his work. Thomson was a self-taught "original" whose life and art have now been enshrined in Canadian folklore, and the film may thus be guilty of special pleading. Nevertheless the constant comparison between sketch, canvas, and actual landscape is not without interest; while the kodachrome does justice to the broad, brilliant colors in which Thomson painted the Canadian north. The film has been found of particular interest to children of high school age.

Klee Wyck is the story of Emily Carr, a lonely and passionate woman who worked amid the tall totem poles and cedars of the great British Columbia rain forest. She is recognized today as one of the greatest woman painters. Since her explosive expressionist vision of the forest interiors, guarded by the great Douglas Fir and Sitka Spruce, commands instant attention, the task of the film maker was made easier. The experiment was made of taking the audience right into the world of the painter without any introductions by way of gallery walls or personalities. The work of Emily Carr is never seen as paintings in frames, but as a separate three-dimensional world through which the camera roams.

The above methods can be applied to almost any group of objects of art. So far only one other venture in this direction has been undertaken by the Canadians. In *The Flight of the Dragon*, the National Film Board took the

fine collection of Chinese art at the Royal Ontario Museum of Archaeology in Toronto and by examining T'ang ceramics, Wei bronzes and Sung water-colors tried to show the basic attributes of Chinese Art and through them the philosophy of the Chinese people. The Toronto collection, one of the four finest in North America, gave an excellent chance to appraise Chinese art. The static nature of the subject was overcome by making use of camera movement and by employing mechanical turntables on which many of the ceramics were placed before being photographed. *The Flight of the Dragon* has been found of considerable value as part of a basic introductory course to Chinese art.

In the second group of these Canadian films—those concerned with arts and crafts—we move from the realm of individual into that of folk expression. There are seven films in this group, and all are in color. *Habitant Arts and Crafts* deals with crafts such as woodcarving, spinning, weaving and boat-building which are the heritage of the French Canadian *habitant* farmer, and which enrich the whole culture of that third of Canada's people which is of French origin.

Such films made use on the sound track of the folk songs, airs and dances of the peoples concerned. With hundreds of these songs recorded on film, another development arose: a series of animated cartoon songs known as *Chants Populaires*. With its rich harvest of French Canadian folk tunes, the Film Board set them to original animated drawings and produced an entirely fresh form of film entertainment. *Chants Populaires* proved so popular in French Canada that an English version, *Let's All Sing Together*, was subsequently produced for distribution on the Film Board's Rural Circuits throughout the Dominion.

Of the remaining arts and crafts films, two deal with the Indians of the Canadian West Coast. *Totems* examines the totemic art of such tribes as the Nass and the Haida; *Peoples of the Potlatch* deals with the crafts of fishing and husbandry. Two films are devoted to Canada's Eskimos: *Eskimo Summer* and *Eskimo Arts and Crafts*, the last named dealing more particularly with their domestic and ritual skills. These films are accompanied by chant and recitative in the original tongues.

Editor's Note: All the films described in the above article are available for rental and purchase in the United States; Inquiries should be addressed to the following offices of the National Film Board of Canada: 620 Fifth Avenue, New York 20, N.Y.; 84 East Randolph Street, Chicago 1, Illinois; The Canadian Embassy, 1746 Massachusetts Avenue, N.W., Washington 6, D.C.

obituaries

ANANDA KENTISH COOMARASWAMY (1877-1947)

Dr. Ananda Kentish Coomaraswamy, Research Fellow for Oriental Art at the Boston Museum of Fine Arts, died at his home in Needham, Mass., September 9th, 1947. Dr. Coomaraswamy's life was almost a series of avatars. As Goethe once remarked in speaking of a creative personality, he became in the different stages of his life a different being: first a geologist, then a political reformer, later an art historian, and finally an interpreter of the *philosophia perennis* in art.

It would be impossible to enumerate here his many distinguished and definitive contributions to the study of Indian art, music, and the dance. As a model of archaeological accuracy and accuracy of stylistic interpretation, his *History of Indian and Indonesian Art* (1927) will probably never be surpassed. Dr. Coomaraswamy's publication in 1934 of *The Transformation of Nature in Art* was the first revelation of a final change in his mode of thinking. Here was presented the complete statement of his conception of traditional art and the relationship of Oriental art and the art of the pre-Renaissance West. This work with its definition of the work of art as an expression of the same first principles that govern traditional society won him a host of followers.

Dr. Coomaraswamy was not an iconologist with an interest in merely tracing the survival of motifs but was entirely concerned with establishing the origin and endurance of concepts that transcend what is generally designated as style. The last decade of his life was devoted to the publication of articles on subjects ranging from Vedic exegesis to condemnation of the American and British systems of colonial exploitation. He

never specifically dismissed all art of the post-mediaeval periods: he only condemned and deplored a society in those periods when the concern for man and the material present had replaced reliance on eternal principles and man's last end. Dr. Coomaraswamy never recommended anything remotely resembling a return to outworn tradition in either art or social structure. In one of his last public utterances at the celebration of Indian independence he made it very plain that only a change of heart with an aim of understanding the real meaning of the great traditions could make for any change in the evils of our present system: only by such an understanding could we hope to substitute real freedom for frivolity in art, and order for chaos in human society.

Dr. Coomaraswamy will be remembered by his many friends the world over for his unfailing kindness and interest in their researches. Although a forbidding figure to the vulgar, Dr. Coomaraswamy was an exceedingly normal man who had both easily and gracefully established himself in the society that he found in 20th century America. One of the most endearing traits of his character was his devotion to gardening and the art of fishing. Those who attended his funeral in his beloved garden at Needham will remember the bird-feeding station that swung in the wind as a kind of symbol that he had food for man and God's little ones as well.

BENJAMIN ROWLAND, JR.

Harvard University

GLENDINNING KEEBLE (1887-1947)

Professor Glendinning Keeble, for many years director of the College of Fine Arts, Carnegie Institute of Technology, died July 21, 1947, in New York City.

Professor Keeble was a native Pitts-

burgher and received his education privately in New York, Paris and Florence. In 1914 he joined the faculty of the newly organized fine arts department at Carnegie Tech as professor of the history of music and esthetics. Ten years later he was made chairman of the department, which office he held until 1945 when ill health caused him to retire. Under his direction the school had a remarkable growth. The broad scope of its activities, including the drama, music, and the visual arts in their infinite varieties, bears witness to his intelligent comprehension of the nature of art and to the universality of his character. His sympathetic and genial personality endeared him to countless

students and friends off campus. With his departure and the recent death of his close friend and colleague, Harold Geoghegan, professor of the history of art, one senses the passing of that tradition of the gentleman-connoisseur which added so much to American letters and which these men in particular so nobly upheld. Professor Keeble was a member of Phi Kappa Phi, Tau Sigma Delta, and Phi Mu Alpha Sinfonia and served on the Board of Directors of the Art Society of Pittsburgh. From 1912 to 1923 he was music and art critic of the *Pittsburgh Gazette Times*.

VIRGINIA LEWIS

University of Pittsburgh



H. Moses del et sc.

Engraving by H. MOSES, from an exhibition of the fashion for Greco-Roman taste at the Taft Museum, Cincinnati.

news reports

MIDWESTERN COLLEGE ART CONFERENCE MEETS IN CHICAGO

The annual meeting of the Midwestern College Art Conference took place at the Art Institute of Chicago on Friday, November 14th and Saturday, November 15th with Carson Webster of Northwestern presiding. About one hundred members attended the meeting which was held in the Institute's club room and most of the Midwestern art departments, both large and small, were represented, with members from Michigan, Indiana, Kentucky, Illinois, Missouri, Wisconsin, Minnesota, Nebraska and Kansas.

The afternoon session opened with a discussion on lantern slides led by Vernon Bobbitt (Albion College) in which the various sources of slides, their prices and their qualities were pointed out. This was followed by a panel discussion on loan exhibitions with Mrs. Katharine Kuh of the Art Institute staff as guest speaker. Mrs. Kuh described the Institute's series of exhibitions interpreting art to the general public. Harry Wood (Bradley Polytechnic), Dwight Kirsch (University of Nebraska), Lester Longman (State University of Iowa), Frank Roos (University of Illinois), participated in the discussion. The chairman of this panel was Henry R. Hope (Indiana University). Winston Weisman (Indiana University) read a short paper on the uses of photographs in teaching history of art. He demonstrated with slides showing with large details, medieval manuscripts and sculpture. Plans were discussed for preparing a series of photographic exhibitions on

these subjects. Thomas Folds (Northwestern University) read a paper on the use of everyday art in teaching an introductory art course. He demonstrated with samples of cover design, advertising and cartoons from current periodicals in which many of the same artistic principles were seen as in paintings and designs of earlier periods.

After dinner which was served in the dining room of the Art Institute, the evening session was opened by Daniel Catton Rich, director of the Art Institute, who talked on the need for closer relations between art museums and college art departments. This was followed by a paper entitled, "The Influence of Goya on the French Painters" by Klaus Berger (University of Kansas City.) Lester D. Longman (State University of Iowa) led a discussion on the future role of the Conference in which comments were made regarding the recently adopted constitution. The evening meeting adjourned at 10:00 P.M.

On Saturday morning at the business meeting, several new committees were appointed and a new slate of officers was elected for the year 1948 with Lester Longman (Iowa) as President, P. R. McIntosh (Bradley Polytechnic), Vice President and Vernon Bobbitt (Albion) Secretary-Treasurer.

NEW ART DEPARTMENT AT MINNESOTA

Plans which have been under discussion for almost two decades at the University of Minnesota finally materialized this year with the establishment of a department of art in the college of science, literature and the arts.

The need for bringing the University's fine art offerings together into a single educational and administrative department has long been apparent, according to Dr. Malcolm M. Willey, vice president for academic administration.

Now integrated in the new department of art are the fine arts courses and studio work previously offered in the

school of architecture and other divisions of the institute of technology, in art education and in the college of science, literature and the arts together with the University gallery.

Heading the new department as chairman and professor is H. Harvard Arnason, former instructor in the department of art at Northwestern university, and research assistant and lecturer of the Frick collection, New York.

During the war years Arnason worked with the Office of War Information in Iceland and Washington, D.C. In 1946, he was alternate United States representative on the preparatory commission of UNESCO, working in London and Paris, and acted as technical adviser to the United States delegation, first general conference of UNESCO in Paris.

This integration of the art department coordinates courses taught in the theory and history as well as the practice of art, and gives a central pattern to all the various art courses offered on the University campus.

The administration of the University gallery, which acts as both an exhibition center and study center, is also transferred to the new department of art.

Due to their specialized slant, non-studio courses and specialized teachers' training courses in art education will still remain in the department of art education within the college of education and home economics art courses will remain in the college of agriculture, forestry and home economics.

"There will be no attempt this year to change the actual content of art courses but merely to move technically and physically all the art courses under one roof in Jones hall," Arnason explained.

Plans for the future include, however, the elimination of duplication in the different art courses offered and basic to the whole art program will be the new introductory course which is a combined lecture and studio course.

A program is also underway to inte-

grate activities of the University gallery more closely with teaching activities and to include larger reading rooms for the study of prints, photographs and original works of art plus the coordination of University gallery exhibits with specific courses being offered.

Continuing to bring in personnel of a high quality is another aim of the new art department, according to Arnason. Among the outstanding professors appointed this year are two nationally known painters, Walter Quirt and Kyle Morris.

University students interested in majoring in art can now actually specialize in one of the following aspects: history, drawing and painting, sculpturing, ceramics, weaving, handicrafts, general design, 'industrial design and photography.

Arnason emphasized, however, that no matter what a student specializes in, he is also required to complete a broad, general course in all the aspects of art.

BLOOMINGTON PURCHASE SHOW

Our purchase show this year at the Illinois Wesleyan School of Art, Bloomington, Illinois consisted of 40 Watercolors and Gouaches selected in New York from nine galleries. It was an attempt to secure some sort of cross section of work being done in this medium. The pieces ranged from Marin and Stuart Davis to Wyeth and Dehn.

We purchased three pieces, a large *Zerbe, Boston Cod*; a James Lechay, *Gloucester Harbor* and a Barse Miller, *Salmon Run*. These pieces, added to our growing collection, we regard as art school equipment.

KENNETH B. LOOMIS

EDUCATIONAL EXHIBIT AT MET

The Department of Education at the Metropolitan Museum of New York has prepared a special exhibition to interpret Rubens' painting, *The Triumphant Entry of Henry IV into Paris*,

a small preparatory sketch for the large canvas in the Uffizi at Florence. Documentary details of the historical background of the painting are supplied by photographs and objects from the museum's collections. The subject matter of the Rubens has a counterpart in a news photo of the Allies' liberation of Paris. A contemporary form of triumphal entrance is shown in another news photo of the victorious 82nd Airborne Division marching through Washington Square Arch. The gallery display includes a photographic study of murals from the 16th century to the present day. The 20th century representation of large scale wall decoration is a photograph of a mural from Café Society Uptown by Anton Refregier. Ceramics, furniture, jewelry, metalware, and fabrics of the period are displayed in adjoining cases. Other sections show panels depicting the artist's life, a study of baroque form and an analysis of Rubens methods of painting.

STUDIES COLLEGE ART MUSEUMS

F. A. LaFayette, Assistant Curator of the State Historical Society of Wisconsin, located in Madison, is preparing a study of the College Art Museums in the United States and has sent out questionnaires to investigate the origins, history, activities and policies of such institutions.

FINE ARTS IN HARVARD PROGRAM

The Harvard Program in General Education as proposed by the committee which prepared the published report, *General Education in a Free Society*, was adopted by the Harvard faculty and given its first trial during the 1946-47 academic year (see *Higher Education*, LV, 6).

In the area of humanities three half-courses are being offered for upperclassmen this year, one on classics of the Christian tradition, two on the Fine arts. The first deals with a limited number of

writings in Christian thought from Aquinas to James, Niebuhr, and Maritain. Professor Wilhelm Koehler is teaching one of the half-courses on art during the current semester under the title *Great Artists*. He lectures twice a week and is assisted by four graduate students who are in charge of weekly section meetings. The artists discussed differ slightly from year to year. This year the following are included: Giotto, Michaelangelo, Raphael, Leonardo, Rubens, Rembrandt, Manet, Cézanne.

The second art course is to be offered in the spring semester by Professor Benjamin Rowland, entitled *Types of Art: The Representation of Nature in European and Asiatic Art*, with enrollment limited to 50 members. This course will treat a series of types or themes common to all art in which man and his world are represented: portraiture, landscape, figure painting, still life.

ART LECTURES AT LIBRARY

The New York Public Library has announced a series of lectures on art for the current season including various topics in painting, architecture, home decoration, lettering and stage design. The library also offers a course in design for adults at its School Work Division, Art Education Project under the direction of Simon Lissim.

STACEY SCHOLARSHIPS

The John F. and Anna Lee Stacey Scholarship Committee at the Otis Art Institute, Los Angeles, has announced the following scholarship awards for 1947-48: to Luise Ferber, Los Angeles, Cal., \$1000; to Richard Evans, Los Angeles, Cal., \$500; to Ethel Magafan, Woodstock, N.Y., \$500.

The competition for 1948-49, open to American citizens between the ages of 18 and 35 will close August 1, 1948. Application blanks obtainable from Otis Art Institute.

MAURER SHOW

An exhibition of paintings by Alfred H. Maurer, one of the pioneers of modern art in America, has been arranged by the Bertha Schaeffer Gallery, N.Y.C., and is now going on tour for the spring season.

ICONS

A group of Russian icons is being shown during January at Indiana University's Fine Arts Center, ranging in date from the XIVth to the XVIIth centuries. Lent by Hanns R. Teichert of Ars Ecclesiastica, Chicago, they have been exhibited in previous years at the University of Notre Dame and of Illinois.

ART CONTROVERSY

An aquatint print and two oil paintings by Maxil Ballinger, instructor of graphic arts at Indiana University were the subject of a recent controversy in the St. Louis press after the three works which hung in the City Art Museum's exhibition of Missouri artists were attacked because of their alleged irreligiosity. Under pressure of mounting criticism, Perry Rathbone, director of the Museum changed the title of one from *Immaculate Conception to Composition*. This change was made without the permission of the artist who subsequently requested that all three entries be removed from the exhibition. Ballinger issued a statement to the Associated Press that his paintings and prints are neither irreligious nor blasphemous, that he is working on a series of Christian themes in which figures and settings are drawn from contemporary material and interpreted with personal expression, often of symbolic character.

SCULPTOR AT WYOMING

Robert Russin, Sculptor, has been added to the Art Staff of the Fine Arts Department of the University of Wyoming. He assumed his duties as Professor of Sculptur and Ceramics in September. Along with his teaching,

Mr. Russin will do research in the development of native materials for art forms. Mr. Russin formerly taught Sculptur in the Cooper Union Art School.

TEXTILES AT NORTH CAROLINA

The Woman's College of the University of North Carolina has announced a number of purchase awards from its fourth annual International Textile Exhibition held at Greensboro during November. The jury consisted of Mimi Blaker, stylist for Gale and Lord Fabrics, Lee Simonson, designer, and Noma Hardin of the Woman's College faculty.

PRINT SHOW AT BROOKLYN

The Brooklyn Museum showed (until Dec. 16) an exhibition of American prints, 1913-1947, which was organized by the American Institute of Graphic Arts and selected by Jean Charlot. The catalog contains over forty illustrations.

DISCUSS UNESCO

The Artists League of the Midwest met at the Chicago Art Institute on Dec. 16 to discuss *Unesco and the Chicago artist*, as reported by Edna Henner from her observations at the recent Unesco meetings in Mexico.

THEO VAN DOESBURG SHOW

The retrospective exhibition of paintings by Theo Van Doesburg founder of the Dutch post cubist movement *Der Stijl*, after its initial New York showing at the Peggy Guggenheim Gallery last spring has been exhibited by the Renaissance Society in Chicago, and the Modern Art Society in Cincinnati and is now being shown at Cambridge.

CINCINNATI ART MUSEUM NEWS

The Cincinnati Art Museum News is now circulated to the museum membership as an insert in the *Magazine of Art*, as part of a distribution system

that has been adopted by several other museums.

The October issue contains information about several new staff members and the November issue describes the *Portrait of Mme. Cézanne* by Paul Cézanne, a new acquisition.

ART AT STATE FAIR

Last summer the annual Illinois State Fair, held at Springfield (from Aug. 8 to 17) included for the first time a professional art exhibition. Victor Georg, Exposition Manager, appointed Reginald H. Neal, head of the art department of Milliken University and director of the Decatur Art Center to act as director of the exhibition. Entries were accepted from the region once known as the old Northwest Territory, which includes Ohio, Indiana, Michigan, Wisconsin, and Illinois, and the show was given the title of the First Old Northwest Territory Art Exhibit. It was an open exhibit, with no invitational work, and was juried by Roland J. McKinney, Sigmund Menkes, and John Rood who selected 134 works from some 600 entries and awarded \$2900 in prizes. (See *Art News* and *Art Digest* of August for prizewinners and illustrations; also illustrated catalog issued by the Fair Management). During the ten days of the Fair over 75,000 people saw the exhibit.

TIFFANY FELLOWSHIP

Peter Fingesten, American sculptor and lecturer in Fine Arts at Manhattan College, New York City, has been awarded the \$1,000 Fellowship of the Louis Comfort Tiffany Foundation for the year 1948.

ALLEGHENY ART PROGRAM

A new and expanded art program has been made possible at Allegheny College this year with the addition of two instructors teaching Lab courses and the practice of the arts. These are F. Vivian Kinsley, B.S. Wisconsin, M. S. Escuela

Universitaria de Bellas Artes; and Carl Heesch, B.A., M. A. University of Iowa.

Monthly exhibits for the years 1947-48 are: Etchings & Drawings by Karnig Nalbandian (November) Lithographs by Francis Chapin (December) Russian Textile (January), Survey of American Sculptor (February), Illustrations by Honore Gilbeau (March) Photographs by Eugene Atget (April), Negro Painters (May), Faculty & Student Show (June).

STATE DEPARTMENT AND MODERN ART

The Art Division of the New York State PCA has published a booklet describing the findings of the Artists' Delegation which went to Washington to investigate the State Department's art program in connection with Secretary Marshall's cancellation of the travelling exhibitions of contemporary American painting assembled in 1946 by J. Leroy Davidson (now teaching art history at Yale). Copies of the report (price 5¢) are available at PCA Art Division, 205 E. 42 St., N.Y.C.

GREETING CARD EXHIBIT

The Arts Bureau of Gartner and Bender have assembled an exhibition of greeting card designs entitled "The Artist in Social Communication" which includes work by John Atherton, Reginald Marsh, Hans Moller, Gregorio Prestopino and others. Mounted on panels, it is available for loan on payment of transportation costs.

GRAND CENTRAL MODERN GROUP

The Grand Central Art Galleries have opened a new department of modern art by young artists and are now arranging a travelling exhibition which will be available to college art galleries. Communications should be addressed to 15 Vanderbilt Avenue, N.Y.C.

CHILDREN'S DRAWINGS

The Milton Bradley Company of Springfield, Mass. have published a booklet entitled "America the Beautiful" showing 32 children's crayon drawing selected from the nation's grade schools. The original drawings have been mounted for an exhibition which is available for loan. Booklets available on request.

EUROPEAN TOURS

The Bureau of University travel has announced two Art Appreciation tours to Europe for the summer of 1948. One group will be conducted by Prof. Donald L. Finlayson of Cornell's Dept. of Fine Arts and Architecture; the second will be led by Prof. James Chillman, Jr., Director of the Houston Museum of Fine Arts.

GLASS SHOW AT COOPER UNION

An exhibition of glass in the decorative arts of the last 25 years is being held at the Cooper Union Museum until March 20. American and European examples are included both of hand-blown pieces and machine-made glass.

OHIO VALLEY ART CONFERENCE

The ninth annual meeting of the Ohio Valley Art Conference took place on November 8 at Denison University, Granville, Ohio, with Horace King (Denison) presiding. Raymond Stites (Antioch) talked on "Integration of the Fine Arts in the Liberal Arts College." During the afternoon there were panel discussions on "Curriculum" by Clifford Amyx (University of Kentucky), the "Studio" by Ralston Thompson (Wittenberg), the "Museum" by Denys Myers (Zanesville Art Institute). Clarence Ward addressed the group in the evening on "French Cathedrals".

STATISTICS

Approximately 2,340,000 students—an increase of nearly 13% over the 1946

fall enrollment—are attending colleges and universities in the United States this winter.

COOPER UNION TRAVELLING EXHIBIT

The Cooper Union Art School has assembled an exhibit of 40 mats approximately 24 x 30 inches illustrating photographically all the phases of the Art School curriculum. This has been shown at Michigan State, Michigan University, Toledo Museum School, Hampden Institute, and Tennessee State College.

MEXICAN STUDENT WORK

An exhibition of water colors and drawings by students of the Escuela de Pintura y Escultura of Mexico City, arranged by Dr. Alfred Neumeyer, is now being shown at Mills College Gallery and later will go on tour along the West Coast.

NEBRASKA EXHIBITIONS

The University of Nebraska Art Galleries have announced three exhibitions for the new year: Lincoln Camera Club (January), Charlot and nine Mexican painters (February), Fifty-eighth Annual Exhibition of Contemporary Art (March).

NEW SOUTHERN CALIFORNIA MUSEUM

A group of Southern California collectors have formed a museum to be known as the Institute of Modern Art at 344½ North Rodeo Drive in Beverly Hills, under the directorship of Kenneth Ross, University of Southern California lecturer in Fine Arts, and former director of the Pasadena Art Institute. Among the founders are: Mr. and Mrs. Cyrus Adler, Mr. and Mrs. Walter Arensberg, Mrs. Edith Breckenridge, Miss Fanny Brice, Mrs. Shirley Brice, Mrs. Walter Camp, Jr., Mr. Leland Hayward, Mr. and Mrs. Sam Jaffe, Mr. and Mrs. Louis Kaufmann, Mr. and Mrs. Charles Loughton, Dr. and Mrs.

Leslie Maitland, Mr. and Mrs. Clifford Odets, Mr. and Mrs. James Poe, Mr. and Mrs. Vincent Price, Mr. and Mrs. Edward G. Robinson, Mr. Earl Stendahl. The director plans to launch a series of exhibitions beginning with works drawn from the collections of the founders.

USEFUL OBJECTS IN AKRON

The Akron Art Institute held last November an exhibition of useful objects for the home, the fourth in its series, *Art in Use*, planned by Charles Val Clear, Director, and Luke Lietzke, Curator of Industrial Design. The articles were selected on the basis of practical use in the home. Both "gadgets" and rare items were omitted and the prices ranged from 25¢ to \$25. The majority of the 200 objects selected were available for purchase in local retail stores. The Institute produced an admirable catalog in which the retail source was given together with the name of the designer and the producer.

During January the Institute will exhibit 20th Century Art from Akron homes.

MICROFILM SLIDE SERIES

The College Art Association Microfilm Slide Project has finally been completed. Sets have already been distributed to thirty organizations including nine universities and thirteen colleges. These sets consist of some 4100 35mm film positives illustrating painting from 1300 A.D. to the present day. Included, at no extra expense, with each set are gummed labels printed with information and catalogue numbers, masks, glass, and tape for mounting the film positives into 2" x 2" slides.

The exceedingly low price of \$400.00 a set was only possible because everything involved in the preparation was donated to the cause. The American Council of Learned Societies contributed \$500.00 to help defray the expenses of the director in collecting the material. Harvard College Library, due to the

generous help of its Librarian, Mr. Keyes Metcalf, loaned microfilming equipment at a critical stage in the preparation of the series. The Metropolitan Museum, the Museum of Modern Art, the Fogg Museum, Duke University and the University of Michigan furnished photographs for the project. The photographing of the master negative was done by Misses Elizabeth and Alice Sunderland. The expenses involved in the preparation of the labels were also contributed: the cost of cataloguing was borne by the director; the many weeks of secretarial labor necessary to produce the final copy of the labels for photolithoprinting was donated by the Department of Aesthetics, Art, and Music of Duke University. The University Microfilms, who distributed the sets, were responsible on a commercial basis only for printing the prepared master negative, furnishing the mounting supplies, and photolithoprinting the labels, directions, and cataloguing guide. The director furnished the University Microfilms with the technical supervision necessary for the printing and processing.

The following committee passed on the lists of items to be photographed which had been prepared by the director, Miss Elizabeth Sunderland: Mr. David Robb (Chairman), Mr. Turpin Bannister, Mrs. Laurine Mack Bongiorno, Mr. Helmut von Erffa, Mr. George Hamilton, Mr. Henry Hope, Mr. Rensselaer Lee, Mr. Arthur Moor, Mr. William Rusk, Mr. Myron Smith, Mr. Dimitris Tselos, and Mr. Clarence Ward. In addition Mr. Robert Goldwater furnished suggestions for the nineteenth century lists and Mr. Martin Soria revised the Spanish lists. Only in cases where photographs were not available were suggestions omitted. Mr. Alfred Barr, Miss Dorothy Miller, and Mr. William Lieberman of the Museum of Modern Art furnished not only complete lists but also the photographs to be copied in the fields of Modern and Modern American Art.

ART WRITERS FORUM

Greater cooperation among artists, writers and publishers to enable more people to enjoy fine works of art was urged at a forum on "Reproduction of Works of Art in Books" held at the Metropolitan Museum in New York on December 11 and sponsored jointly by the American Federation of Arts, American Institute of Graphic Arts, Art Writers Committee of the Authors Guild and Artists Equity Association.

James Thomas Flexner, Chairman of the Art Writers Committee of the Authors Guild, declared that art today need no longer be a luxury enjoyed only by a privileged few. However, Mr. Flexner added, "Contemporary painters are not yet making full use of the new technological resources which give them new opportunities for public education and personal prosperity. If, when they painted a picture they kept in mind the needs and limitation of color printing, they could, without lowering their aesthetic standards, produce pictures which were capable of exact reproduction. Their works of art could then be published on a large scale and sold widely at a small price. This would make it possible for all Americans to own beautiful works of art. And painters would help themselves by achieving that large distribution which is the secret of prosperity in a democracy."

A similar note was sounded by the other speakers at the forum, Louis Slobodkin, artist, illustrator and Chairman of the Artists Group Committee of the American Institute of Graphic Arts; and Morris Colman, Art Director and Designer of the Viking Press. Robert L. Leslie, co-owner of The Composing Room, Inc., served as Moderator.

Mr. Slobodkin attempted to persuade fine artists to concern themselves more directly with working for books and sought to convince both publishers and printers that fine artists can make a real contribution to society and that they are not great financial risks.

**HENRY VAN DE VELDE
IN SWITZERLAND**

Henry Van de Velde, who has been one of the leaders of modern architecture and furniture design ever since 1893, is now at the age of 84 living in Switzerland at Agerisee, where he is working on the completion of his memoirs. His last important architectural commission was the design of the Belgian Pavilion of the New York World's Fair of 1939. He had been living in Belgium throughout the war.

EARLY KUNIYOSHI

The Whitney Museum of American Art is making a record of the works of Yasuo Kuniyoshi. The present ownership of most of his early pictures, prior to his connection with the Downtown Gallery in 1932, is unknown to the artist or ourselves. Collectors owning early paintings or drawings by Kuniyoshi are requested to communicate with Miss Rosalind Irvine, Whitney Museum of American Art, 10 West 8th Street, New York 11, N.Y.

TEXAS FESTIVAL

The College of Fine Arts of the University of Texas held a Fine Arts Festival during November in celebration of the 10th anniversary of the college. In addition to three student acted plays, several concerts including the Paganini Quartet, there was an exhibition of painting and sculpture by members of the art faculty.

RENAISSANCE NEWS

A quarterly newsletter of the Committee on Renaissance Studies of the American Council of Learned Societies. The section on Visual Arts reports forthcoming publications acquisitions and exhibits. The period covered is from 1400 to 1600. The editor, F. W. Sternfeld, Dartmouth College, Hanover, N.H., will be pleased to receive news items and inquiries. The annual subscription, four issues, is one dollar.

ART AT UTAH CENTENNIAL

One Hundred Years of American Painting was the title of an exhibit at the Utah Centennial Exposition held last summer in Salt Lake City. Approximately 125 paintings were lent to the exhibition by the Metropolitan Museum of Art and Whitney Museum of American Art. H. Reuben Reynolds was chairman of the Centennial Art Committee; the exhibit was selected by Herman More, curator of the Whitney Museum, and assembled by the American Federation of Arts, under the care of Thomas Parker who supervised the installation and opening of the exhibition. Among the artists represented were: Whistler, Homer, Remington, Sargent, Eakins, Inness, Ryder, Homer Martin, Twachtman, O'Keefe, Benton, Sheeler and others. The exhibition remained on view through August.

ARTISTS LOOK LIKE THIS

"Artists Look Like This" is an exhibition of portrait photographs by Arnold Newman of 59 artists in America which is being circulated by the Division of Education of the Philadelphia Museum of Art and now showing at Worcester.

PERSONNEL NEWS

Diether Thimme is now at Michigan State. Harry Bober is teaching at Queens College. Both men did their graduate work at New York University.

Dr. Klaus Berger is at the University of Kansas City, not University of Kansas as reported in our last issue. The present staff in the department of painting at University of Kansas consists of Raymond J. Eastwood (chairman), A. Dwight Burnham (new), Clayton V. Fowler (new), Robert Green, Karl Mattern and Robert Sudlow.

Jacob Landy is now an instructor of art at City College. Ad Reinhardt is an assistant professor at Brooklyn College. Abraham Rattner is on the Art Faculty of the New School for Social Research.

NEW EXHIBITION AT ILLINOIS

A conservative artist, a modernist, and the director of one of the largest art shows in the nation have been named judges for the "University of Illinois Competitive Exhibition of Contemporary American Painting." The exhibit, from February 29 through March 28, will be one of the major art events of 1948.

Purchase prizes will total \$7,500. To assure a representative cross-section of contemporary American art, half of the pictures will come by invitation: half by submission by artists. The jury to select from work submitted, and award the prizes, will be Jerry Farnsworth, Roland McKinney, and Karl Zerbe.

GRADUATE APPOINTMENTS AT BRYN MAWR

The Department of History of Art at Bryn Mawr announces several fellowships, scholarships and assistantships for graduate students. Appointments are also announced by the Department of Classical Archaeology. For information apply to the Dean of the Graduate School, Bryn Mawr College, Bryn Mawr, Pa. Applications should be received by March 1.

ROME FELLOWSHIP

The American Academy in Rome announces Rome Prize Fellowships for 1948-1949 in musical composition, painting, sculpture, architecture, landscape architecture and history of art. Applications must be received by February 1. Address, 101 Park Avenue, New York.

MET & BOSTON LOAN TO VIRGINIA

The Virginia Museum of Fine Arts, Richmond, has received a long term loan of works of art from the Metropolitan Museum in New York and the Museum of Fine Arts in Boston. From New York come examples of Egyptian and Greek art, Medieval and Renaissance, paintings by Rembrandt, Rubens and many others. From Boston there is oriental sculpture, Chinese, Japanese, Hindu and Siamese.

notes on periodicals

Antiques (October) Edward Hicks (by Ann Kees) (November): Special issue on Kentucky, architecture, furniture, silver, sculpture and horses.

Architectural Forum (October) Royal Hawaiian Hotel; Chapter from Fitch, on American Architecture.

Architectural Forum (November) Special issue on Brazil; Aalto plan for M.I.T. Dormitory.

Architectural Forum (December) Philadelphia Plans Again.

Architectural Record (December) Special number on new architecture for colleges.

Architectural Review (October) Louis Sullivan's Ornament, Mechanization of the Bath (by S. Giedion), Landscapes at Hilversum, English squares, Welsh gravestones.

Architectural Review (November) Article on Le Corbusier (by Lionel Brett) Napoleon and the Devaluation of Symbols (by S. Giedion) New Plan for Westminster Precinct.

Architectural Review (December) Landscaping Stockholm's parks (by H. F. Clark); John Martin and Metropolitan Improvements (by Thomas Balston).

Art in America (October) Special number on art as Symbol: Articles by F. J. Mather, Jr., B. C. Hayes, G. W. Elderkin, L. Holland, A. Salmony, A. K. Coomaraswamy, P. Frankl, W. R. Valentiner, J. Lopez-Rey, W. Heil, J. T. Flexner, J. Hudnut.

Art News (October) The Cleaning Controversy (by Theodore Rousseau).

Art News (November) Exhibitions at Chicago and Pittsburgh, Degas-Cassatt Story, Architecture in Paintings (by John McAndrew), the Ryder Show.

Art News Annual (1947) French Tapestries, Bernard Berenson, Children in Art, Prints of the Year, etc.

Art Quarterly (Summer 1947) Andrea Pisano (by W. R. Valentiner), Copley's

Watson and the Shark (by E. P. Richardson), etc.

Art Quarterly (Winter 1947) Whistler (by Richardson) Domenico Tiepolo (by Otto Benesch), etc.

Burlington Magazine (October) Editorial on Broadcasting of art; articles on Poussin, Watteau and Post-war Discoveries in Painting.

Burlington Magazine (November) More Post-war Discoveries in Italian Paintings (by E. B. Garrison), London Painters of the 14th & 15th Centuries (by H. Harvey) etc.

Burlington Magazine (December) Several articles on cleaning and restoration of works of art in Italy.

Bulletin of the Allen Memorial Art Museum (October) Special number on the Museum, its history, equipment and contents.

Bulletin of the Allen Memorial Art Museum (November-December) Drawings by Ernst Josephson, Swedish painter.

Bulletin of the Museum of Fine Arts, Boston (December) Three newly acquired Umbrian Frescoes. Model of a 17th century British warship.

Crafts Horizons (November) Educating to Design (by Van Day Truex) Handicraft and Humanity (by J. G. Phillips) etc.

*Gazette des Beaux-Arts*¹ (Jan.-Feb. 1947) Articles on Sarmatian Gold (by A. Salmony), Paintings at St. George's Reichenan, Giovanni Bologna (by E. Tietze-Conrat), Abstract Art (by Parker Tyler) etc.

Gazette des Beaux-Arts (March-April 1947) Articles on the Laurana (by R. Petrovitch), Animals in Japan-

¹ Subscriptions to *Arts*, weekly newspaper published in Paris, may be placed with the N.Y. office of *Gazette des Beaux-Arts*.

ese Paintings, by H. Le Gallais) etc.

Gazette des Beaux-Arts (May-June, 1947) Romanesque Wall Painting in Maine, France (by Madeleine Pré), Giovanni Bellini (by Hans Tietze), Venetian Eighteenth Century Interiors (by Henry de Courcy May), Paintings of Albert Marquet (by James W. Lane), etc.

Gazette des Beaux-Arts (July-August 1947) Cornaro's Gaze and Bellini's *Orpheus* (by Herbert Friedman), Portraits by Vasari (by Haydn Huntley), Subtle Satire of Magnasco (by Grose Evans), Felix Feneon (by John Rewald), etc.

Harpers (August & September) A Few Fallacies about Art (by W. M. Ivins, Jr.)

Horizon, 93-4, (October) Special number on America: Articles on American painting (by Clement Greenberg and James T. Soby); on American architecture (by Philip Johnson and Edgar Kaufmann Jr.)

House Beautiful (December) Description of 100 useful objects at Museum of Modern Art.

Magazine of Art (November): Orozco (by Jean Charlot) Mills, Strickland and Walter (by Louise Hall), Winthrop Chandler (by J. T. Flexner), Cooper Union (by E. McCausland) etc.

Magazine of Art (December) Design Topics (by Walter Gropius) Morris Graves (By Duncan Phillips) Followers of William Blake (by Robin Ironside) Charles Wimar (by Perry Rathbone) Clifford Wright (by Anita Moore) etc.

Philadelphia Museum Bulletin (November) The Museum's Fashion Wing.

Progressive Architecture (December) Fontana Dam, TVA; An Arts and Science Building in Maine.

Print Vol. V, No. 3 Printing of S. H. de Roos, Advertising Designs of Alex Steinweiss.

Metropolitan Museum of Art Bulletin (November) Tapestries.

School Arts (November) Special

number on Arts and Crafts.

Town & Country (October) America's Gothic Hour (by Wayne Andrews).

U.S. Camera (October) Steichen at Museum of Modern Art.

Work (September) Articles on Cézanne and Maris (by G. Jedlicka) Courbet (by F. Fosca), Manet, Spitzweg, Household Mechanization.

Work (October) Articles on Neutra, Comments on Contemporary architecture (by Roth), Rodin and Maillol (by Schweicher) Mataré.

Work (November) Zurich School houses. Orneore Metelli, peintre naïf.

Work (November) Tapestry (by Jean Lurcat); Articles on Vuillard and Hans Erni.

Journal of AIA (December) Urban Development, Architectural photographs of Frances B. Johnston, Richard Upjohn (by Thomas U. Walter).

The Austrian National Library in Vienna has published the first issue of *Phaidros*, a bimonthly periodical for the friends of books and of the fine arts, edited by the Director General of that institution, Professor Josef Bick.² In the field of the visual arts, the handsomely printed and illustrated, eighty-page booklet contains an article by Dr. Ankiewicz-Kleehoven on some fine drawings by "Nazarene" artists in the Academy of Art and a brief survey on Austrian art from the middle ages to the present, occasioned by an exhibition in the Austrian Museum, by Dr. Franz Ottmann. Also noteworthy are the article by the editor on the project of an Austrian Central Library and two contributions on Anton Bruckner. The two color plates from famous illuminations in the possession of the National Library are quite good.

² Oesterreichische Nationalbibliothek Wien: *Phaidros*, Zeitschrift für die Freunde des Buches und der schönen Künste, Folge 1, 1947 (H. Bauer-Verlag, Wien).

book reviews

FRANZ LANDSBERGER, *Rembrandt, The Jews and The Bible* (translated by Felix N. Gerson), xviii + 189 p., including 66 ill. Philadelphia, 1946, The Jewish Publication Society of America. \$3.00.

Rembrandt, Drawings for the Bible, 10 p. (unsigned), 32 collotype pl., in portfolio. New York, 1947, Schrocken Books. \$8.50.

This book has been written, according to the foreword of its author, primarily for a Jewish public. Dr. Landsberger, himself a fugitive from Nazi terror, wants his readers to share with him the solace which he found during the years of persecution in the contemplation of a great artist of Germanic ancestry who had lived for many years among Jews and who had portrayed them with sympathy. Furthermore, since Rembrandt had always been a devoted reader of the Bible, and one of its most original illustrators, Dr. Landsberger devotes approximately half of his book to a discussion—not novel in itself—of Rembrandt's representation of biblical, or more precisely, Old Testament scenes.

The first part of the book deals with Rembrandt's actual contacts with Jews and Jewish life. Dr. Landsberger sketches the general history of the Jews in Holland in the seventeenth century, pointing out the social distinctions between the aristocratic Portuguese Jews (*Sephardim*) and the plebian German and Polish Jews (*Askenazim*). He tells of Rembrandt's settling in a preponderantly, though not exclusively, Jewish quarter and he discusses Rembrandt's relations with men like Dr. Ephraim

Bonus and Rabbi Menasseh ben Israel, both of whom were portrayed by the artist. While deciding against other identifications of Rembrandt portraits with individual Jewish personalities because insufficiently supported, Dr. Landsberger accepts a fairly large number of paintings as portraits of Jews, chiefly on the not too reliable basis of physiognomical traits. Dress, as Dr. Landsberger explains, can not be used as a means of identifying Jews as they wore the same garb as the Dutch. Only in one instance, in his discussion of the etching of the *Synagogue* of 1648 (B. 126) does Dr. Landsberger speak tentatively of a distinctive Jewish costume, long cloaks and high hats, as characteristic of German Jews. However, there is no evidence, to my knowledge, that the German Jews, most of whom seem to have come from Southern and Western Germany, were garbed in the oriental dress they wear in this etching. Even the suggestion that the building rendered may be an Askenazim synagogue appears doubtful in the light of the fact that at that time the Askenazim worshipped in rented rooms not specifically built for the purpose; plans for a new building are mentioned in 1648 (not 1646) but do not seem to have materialized until the year of Rembrandt's death. The discussion of the *Synagogue* appears in a short chapter called "Rembrandt's Scenes of Jewish Life" which contains as the only other scene the early etching of the Jewish Bride (B. 340). Dr. Landsberger makes the very plausible suggestion that the scroll in the hand of the young woman is the *Ketubah*, or Jewish wedding contract.

In his chapter on "Rembrandt and the Bible" Dr. Landsberger speaks of the esteem which the Old Testament enjoyed among the Dutch who "looked upon themselves as a people similarly chosen by God, and like the Jews, under his special providence." That Rembrandt, too, was very fond of the Old Testament, is evident, but Dr. Lands-

berger goes probably too far when he asserts that the attraction of the Old Testament was stronger for him than that of the New. Similar opinions have been voiced before by other authors (as well as the opposite view) but there seems to be no tangible evidence to support such theories. It is an entirely different matter to investigate whether at various times of his life Rembrandt felt more drawn to one or the other part of the scriptures, but this problem can only be answered in connection with a much broader approach than that chosen by Dr. Landsberger. The almost total omission of New Testament scenes, indeed, seems to be regrettable even from the special point of view of Dr. Landsberger's book. Since Dr. Landsberger tries to show to what extent Rembrandt's biblical scenes reflect his familiarity with Jewish customs and types, much pertinent material might have been found in Rembrandt's renderings of the childhood of Christ such as the *Circumcision* (Washington), the various *Presentations in the Temple*, and in scenes like *Christ among the Doctors*. Curiously enough, among the Old Testament scenes discussed by the author one misses also the three large paintings from the *Story of Esther* (Bredius 522, 530, 531) which Rembrandt painted toward the end of his career, pictures which form not only an impressive group in Rembrandt's work but deal also, and in a very original manner, with a subject which has always been of special historical and emotional significance to Jews. Of the several interesting observations which Dr. Landsberger makes in this chapter I should like to mention his defense of the traditional title *Hannah and Samuel* (as against *Lois and Timothy*) for the London picture by pointing out that the brazen serpent in the background may have been meant to represent the original one which was preserved, according to the Bible, until King Hezekiah destroyed it.

There are a number of questions of a

more general nature with regard to the main theme of Dr. Landsberger's book which do not find a sufficiently clear answer in it. Rembrandt's interest in Jews is by no means a unique phenomenon in the seventeenth century. There was a great deal of attention to the "Jewish problem" especially in protestant countries, ranging from new hopes for a final conversion of the Jews to the rudiments of a genuine tolerance. Rembrandt's relationship to these contemporary trends could perhaps be brought into clearer focus. The author also seems to underrate the importance of Calvinism and of other reformed faiths for the interest in the Old Testament. (Some material on this question is contained in L. Wencelius' book *Calvin et Rembrandt* which seems to have escaped Dr. Landsberger's attention.) Indeed, one of the most important problems still to be investigated by art historians is the question whether and to what extent there exists a Calvinist Iconography, since from here new light might fall upon the biblical themes of Rembrandt as well as other artists such as Lastman and his circle and Jordaens. Another problem is Rembrandt's acquaintance with non-biblical literary traditions of the Jews, for Stechow has found such an interesting example in *Jacob's Blessing*. Dr. Landsberger actually assumes that Rembrandt may have learned Hebrew while still a boy, but the evidence for this is indeed slim. The few Hebrew inscriptions in his pictures do not necessarily prove that he knew it at all. Granting that Rembrandt showed a definite interest in Jews and their world, one wonders, finally, whether there were any psychological reasons for this attraction. Did the son of the Leiden miller feel any spiritual kinship with the inhabitants of the Jodebreestraat? How far did Rembrandt identify himself with a people chosen to be blessed as well as cursed? Dr. Landsberger, perhaps in an effort to remain scholarly, avoided these questions as too conducive to idle specu-

lation. Yet, for want of such a discussion his image of the great artist lacks somewhat the dimension of depth and occasionally fails to do justice to the complex nature of artistic creation.

It is unfortunate, especially from this point of view, that the translation from Dr. Landsberger's original text is manifestly inadequate. There are many trite or redundant phrases: (The book of Tobit) "became grist to the mill of Rembrandt's art"; David is "ensconced upon a splendidly caparisoned couch"; of an old Jew, "Many vicissitudes have graven deep furrows in his countenance." Germanisms are not infrequent, such as "genial" as suggestive of artistic genius, "pathetic" in the sense of eloquently dramatic, and there are a number of strange metaphors, as furs and veils "drooping" from shoulders and over chairs, or the artist's temperament "enflamed" by "the free atmosphere of the metropolis." Of the few minor *lapses linguae* I should like to mention only the coy reference to Susannah as "the maiden in her bath" (whom Rembrandt "was prone to paint").

Despite these criticisms I believe that Dr. Landsberger has done a valuable service to Rembrandt students by gathering a good deal of information which would be difficult to come by otherwise. Numerous illustrations, footnotes and a well-worked bibliography are additional assets. Above all, his book stimulates the reader to thought about a problem which may yet yield some new insights into the nature of Rembrandt's art.

The 32 Rembrandt drawings, published by Schocken Books in a portfolio, have been selected from a point of view similar to that which guided Dr. Landsberger. All are illustrations of Old Testament incidents, and they demonstrate how penetratingly Rembrandt (and his pupils, for a few of the drawings are hardly by the master himself) studied the Holy Scriptures and how often they chose stories for which there was no established iconographic pattern. The short introduction does not make

any claims to scholarship, but the reader will find an interesting contribution to the subject of Rembrandt and the Jewish tradition in the reference to the Jewish Midrash as the source for one of his great drawings, *The Lament For Abel*, in the Berlin Printroom. On the debit side, we find some slightly misleading statements, as for instance, that Rembrandt lived among the Jews to his very end, whereas he actually lived in the Jodebreestraat only about twenty years and spent the last nine years of his life in the distant Rozengracht. The catalog gives dates for each drawing (which, in many cases, would seem to need adjustments) and quotes verbatim the words of the Bible passages on which they are based. Most readers, however, will probably enjoy above all the fine plates, and if they derive from them a new understanding of the expressive power and beauty of Rembrandt's drawings the purpose of this handsome publication will be amply fulfilled.

JULIUS S. HELD
Barnard College

AGENTS MONGAN: *Ingres, Twenty-four Drawings*, 3 p., 24 collotype pl. New York, 1947, Pantheon Books. \$7.50.

Miss Mongan selected for reproduction twenty-four splendid examples from the many Ingres drawings in the United States. The group includes all major periods of Ingres work as well as varied types of drawings.

As one might expect, a majority of the drawings (sixteen) are from the painter's first sojourn in Italy, the period most emphasized in American collections. Only one is anterior to 1806, and seven are later than his great triumph in the Salon of 1824.

Again to be expected is an emphasis on portraits, with twenty examples included. Of these, five are double portraits (a field in which Ingres is at his best as a composer) and three are family groups. One is a study for the painting of Mme. d'Haussonville in the Frick collection. The portraits chosen illustrate

Ingres style from an early, rather severely linear character, through an increasingly coloristic effect, to the three-tone, chromatic likenesses of M. and Mme. Ramel in 1852.

Of the four non-portraits, three are superb life studies and one is the compositional sketch for the painting of *Roger Delivering Angelica*.

The reproductions are good though not of the facsimile quality. Most of them are smaller than the originals, which of course means a certain loss of clarity. Some do not agree in proportion to the sizes given in the index. (The dimensions noted for No. 13 must be due to a printer's error.)

The plates are on individual mounts, a feature which will make them convenient for instructional purposes. Teachers who are far from the great collections will be particularly grateful to Miss Mongan and the publishers for making available this well-chosen and inexpensive exhibition of the great draughtsman's work.

G. HAYDN HUNTLEY
Northwestern University

JOHN REWALD, *The History of Impressionism*, 474 p., including 407 ill. (22 in color). New York, 1946, Museum of Modern Art. \$10.00.

This volume will form a useful adjunct to the ordinary study of style in college courses in art. It undertakes to give a connected story of the Impressionist movement (in painting), to tell who did what when and where, and what the public or critics said about it. The author begins about twenty years before the period of first fruition, with the art exhibits at the World's Fair of 1855, so as to show the gradual emergence of Impressionist painting. He then follows in more detailed fashion the emergence of the different personalities who made up the group of Impressionist painters, their focal points, their efforts, their reception by public and critics, and their relationships within the group through the last "Impression-

ist" exhibition of 1886. The different artists are carried along simultaneously, so as to give a history of the movement rather than separate treatment of the artists. Other artists, such as the Neo-Impressionists and Gauguin are also brought into the story. A concluding chapter sketches more briefly the activities of the Impressionist artists from 1886 to their several deaths.

The author has industriously and intelligently assembled and chosen from the published reports of the happenings of those heroic days. There is also some hitherto unpublished material, for instance the summary of Pissarro's advice to a young painter on how to work at his art, as set down afterwards by the recipient (p. 356).

The story is told in a more easy and connected manner than in the somewhat similar attempt of R. H. Wilenski, *Modern French Painters* (1940), and will probably be more easily taken by students. The illustrations vary in quality, some made of necessity from old photographs; not the least value of the book, however, will lie in the easily accessible and clearly labelled series of illustrations of some 400 paintings and drawings. This should be of real value to students and teachers for reference. The color plates are, I should say, superior to the average of such book illustrations; perhaps they are not quite up to the quality of the Phaidon Press *The Impressionists*, but that book is of course out of print, and the story is told here with a much greater wealth of detail.

Those who are familiar with some of the incidents, with certain of the famous sayings, may feel that there is too much anecdotal detail for clearest development of the story. Doubtless the chief problem for the author was to prevent the book from becoming merely an amusing *causerie* about the artists involved. However, this material will no doubt appeal to the student, less familiar with it, and will increase the appeal to the general reader or the student in other fields.

However, the parts given over to character-analysis of the artists, or speculation as to their motives in certain situations could, I think, be omitted. They slow up the story and could find their completion only in the form of novelistic or dramatic study of personal character, which is of course outside the scope of the book as a story of the Impressionist movement. The composition of Wilenski's book, for instance, however burdensome its artificial division into "acts" and "scenes," holds more consistently to the drama of the movement.

Aside from the general reader, interested in art and culture, and the art student, interested in a handy survey for reference, the book will be extremely useful for students in collateral fields, such as the drama or French literature, or for use in the "area-studies" now being set up in some colleges. Figures of the literature of the time enter the story briefly, and thus increase its usefulness for the student of general culture. The book will be a very useful addition to the college art library, and teacher and student alike can be grateful to the author for this addition to his useful books on the art of the nineteenth century.

J. CARSON WEBSTER
Northwestern University

CHARLES E. SLATKIN and REGINA SCHOOLMAN, *Treasury of American Drawings*, xvii + 35 p., 163 ill. New York, 1947, Oxford University Press, \$7.50.

Here is a book whose large, clear, and varied illustrations are meant to be "read" by all those who have to do with the teaching of drawing proper or its history as a fine art. All the fine things that have been said in recent years as well as long ago concerning the intimate and lively nature of the sketch and drawing have their proof here. These one-hundred and sixty-three plates are a welcome addition to the body of material we now have available for the

study of North American art. The illustrations are a pleasure. The text, most assuredly, is not.

The authors have seen fit to follow the notion made popular in recent years that all American artists and draughtsmen are and were paragons of personal and technical integrity. With this characteristic overpraise of American effort goes the corollary: European artists were and always will be a sorry group of attitudinizing fools.

Because they have fallen so hard for the current American party line, the authors are soon placed in a series of uncomfortable positions. All one needs to say at this late date, perhaps, is that these so-called American qualities were never so evident in art as they were during the greater part of the Italian Renaissance, as in Florence, most particularly during the striving for naturalism in the fifteenth century. There is more Americanism in Hogarth, Dauter, Goya, Rembrandt, and Dürer than is to be found in all or any of the artists whose work is illustrated in this book.

The illustrations range from the seventeenth century to the present. Despite the claims of the authors, nowhere in this survey do we come upon a mode of expression or interpretation that is original with the artist concerned. A history of French or English drawing would reveal a parallel development of taste and preference. The authors are forced, in their hasty comments on individual drawings, to overpraise drawings which in any other country's history of art would be discussed as quite inadequate or ordinary. At other times the authors, because they must cover so much ground in so small a time, fail to do justice to their material. This is true, for instance, of their commentary on Plate 79, *Flamboro Head, England*, by Winslow Homer, a monumental study of a girl and a sea.

JOHN F. KIENITZ
University of Wisconsin

ALBERT CHRIST-JANER, *Boardman Robinson*, xv + 132 p., 109 pl. (9 in color). Chicago, 1947, University of Chicago Press. \$15.00.

The biography of a living artist that is as comprehensive as this one is unusual. Albert Christ-Janer has not only written delightfully of Robinson's life, personality and development as an artist, but has included a chronological table of the events in the artist's life, a bibliography and a catalogue of Robinson's works. The latter is divided into drawings, studies and prints; water colors and paintings; and illustrations—each section being arranged chronologically. While the author says that it is not complete and that its accuracy cannot be guaranteed, it is a scholarly piece of work and appears to be quite sufficiently comprehensive.

The catalogue is followed by over a hundred excellent reproductions, nine of which are in color. Furthermore, numerous line cuts from sketches by Robinson are inserted throughout the text. The typography and design of the book itself are the work of Warren Chappell, who shows excellent taste.

There is also an interesting chapter by Arnold Blanch, one of Robinson's pupils, and now a distinguished artist, on Robinson as a teacher; and Adolph Dehn the well-known water colorist and great friend of Robinson's, has written a chapter evaluating his art.

The book is not only comprehensive and scholarly but the biography itself is, also intensely interesting, and as appealing to the general reader as to the student. It captures the spirit of the artist as draughtsman, cartoonist, painter and teacher. It is the story of the development of a fascinating personality, one who has constantly striven to find the meaning of life, and to express it in his art, yet one whose intellectual and spiritual interests are kept down to earth by a keen wit. The many anecdotes about the life of the artist and his wife, Sally, and their friends, are entertaining reading. At the same time the author

includes a wealth of background material about the artistic and intellectual trends of Robinson's time.

Mr. Christ-Janer, formerly director of the Cranbrook Museum, has produced a distinguished biography from both literary and scholarly points of view.

H. W. WILLIAMS, JR.
Corcoran Gallery of Art

WERNER WEISBACH, *Religiöse Reform und mittelalterliche Kunst*, x + 230 p., 33 pl. Einsiedeln-Zürich, 1945, Benziger. 16.80 fr. (Swiss).

In this work, Professor Weisbach, a distinguished art historian who in recent years has turned from Renaissance and Baroque to the study of medieval art, has undertaken a task of great importance. The religious movement which centered in the reforms of Gregory VII on the one hand, and in the monasticism of Cluny on the other, is known to have exerted a profound influence upon the entire culture of the eleventh and twelfth centuries. Dr. Weisbach seeks to trace the reflection of these ideas in the architecture and sculpture of the age.

It is the great merit of the book that it proceeds throughout with the sensitivity and caution of mature scholarship. Previous studies of the monuments are utilized fully, but judiciously; and nowhere is the evidence forced to dovetail with preconceived notions. In the chapter on architecture, Weisbach takes full cognizance of the fact that a "Cluniac" school of architecture did not exist: the ramifications of reformed monasticism in the different parts of France, in Germany, Northern Spain, and Italy, produced architectural structures of great variety and indebted to indigenous traditions. It is assumed on the other hand—rightly, I think—that certain general features of these monastic churches respond to the liturgical needs of the order: Dr. Weisbach connects the long naves with the "holy road" of monastic processions, and the development of the narthex with the function assigned to it in the monastic

regulations (*Consuetudines*). Even more interesting is the author's attempt to link certain stylistic features of Romanesque architecture with the idea of reform: he traces the revival of early Christian architecture in this period to the idea of a religious *renovatio* so characteristic of the pentecostal spirit of the age.

The greater part of the book is devoted to Romanesque sculpture. Dr. Weisbach sets out to prove that the figurative sculpture on the Cluniac or Cluny-inspired churches of Burgundy, Provence, Languedoc, Northern Spain, and even Italy were to convey "such thoughts, concepts, and exhortations as were *Leitmotive* of the Reform." His interpretations are of great interest and generally conclusive; yet the reader feels occasionally that a broader utilization of the monastic literature of the age might have yielded more conclusive evidence in support of the author's thesis. Following are some questions this book has raised in the reviewer's mind; they constitute not only a critique but also an acknowledgment of the work's value.

In an evaluation of the religious imagery of the monastic reform the traditional element deserves probably greater emphasis. The curiously militant character of Romanesque art (as of Romanesque monasticism) undoubtedly owes much to that interpenetration of ascetical and feudal ideals which characterizes the spirit of the age. But we must not forget that already in the sixth century Benedict's Rule conceives the monk as a soldier, and that to this idea the liturgical office lends extraordinary force. Monastic compline (evening prayer) is overshadowed by the "terror of night" and by the specter of "the plague that prowleth at darkness." Every single day the liturgy led the monk to conceive his ascetical life as a struggle with these powers of evil, to visualize not only Christ but also himself as trampling under foot "the lion and the dragon." The place which Romanesque art concedes to the demonic

is well known. The religious experience of the age embraced both the clarity of divine light and the horrors of darkness. These powers clashed in mortal combat in the world and in the soul of the Christian ascetic. And in the liturgy this experience found poetic and dramatic expression.

The importance of the liturgy as a source of Romanesque imagery is due not only to its being more familiar to every monk and indeed every medieval Christian than any other literary work (since Romanesque art is in large measure propaganda addressed to the laity this fact must have been of considerable weight); the liturgy dramatizes the contents of religion and invites every Christian to participate in this dramatic reality. Hence the hold of the liturgy upon the imagination and artistic vision of the Middle Ages. In this context one example must suffice.

Christ's Ascension is among the most popular subjects of Romanesque sculpture in Burgundy. Professor Katzenellenbogen¹ has shown that the biblical event, through its relation to the Mission of the Apostles, acquired particular importance in the age of the crusades. The crusades, in which reformed monasticism had so large a share, were conceived as a second enactment of the Mission of the Apostles; hence the popularity of the Ascension in art, its elaboration in the contemporary liturgical drama. But the idea of identification with, and representation of, biblical events and personages has its root in the liturgy. And the dramatization of the Ascension in the liturgy of Cluny is significant. On the feast of the Ascension the monks, as imitators of the apostles, were directed to go in solemn procession to Galilee, i.e. to the place where the disciples witnessed the Ascension. The liturgical Galilee was the narthex of the church; it was here that

¹ "The central tympanum at Vezelay," *Art Bulletin*, 1944. This brilliant essay was not available to Weisbach.

the *Viri Galilaei* was intoned (Migne 149:671), and often the narthex is actually called *Galilea*. Has not this function of the narthex as setting for the liturgical drama of the Ascension inspired the representation of this subject in the narthex at Vézelay—not only the choice of theme but also the dramatic expressionism in which it is rendered?

This suggests one final question: can we trace the spirit of reformed monasticism even in the style of Romanesque sculpture? The answer must depend in large measure upon the evidence of the monks' active share in the construction and decoration of their churches. On this point Weisbach appears less certain than is warranted (cf. pp. 35 and 67). Many Cluniac and Cistercian monks were distinguished artists (see E. Michael, in *Zeitschr. f. kath. Theol.*, 1908 and the review of this essay in *Revue Bénédictine*, 1908); their artistic works were conceived as consequence

and complementation of their liturgical life (see *Archives de la France monastique*, 1935, p. 315). The aesthetic consequences of this idea have been suggested by Dom Jean Leclercq in the admirable introduction to his translation of Suger's treatise on the construction and consecration of St. Denis: the monk's life was centered around manual labor and contemplation; in his artistic labors these two activities achieve a significant synthesis. And one may ask if the aesthetic character of monastic art may not be understood as a reflection of this ascetical ideal. If so, a thorough knowledge of the mystical and ascetical literature of the age is indispensable for a comprehensive evaluation of medieval art.

For this task Dr. Weisbach has done indispensable spadework, and the present book defines a problem of profound interest and significance.

OTTO G. v. SIMSON
University of Chicago

books received

American Painting: First Flowers of our Wilderness, by James Thomas Flexner, xxii + 368 p., 162 ill. (8 in color). Boston, 1947, Houghton Mifflin. \$10.00.

American Sculptors Series, Nos. 1-4, auspices of the National Sculpture Society, each about 2 p. text, partial list of works, biographical data, and 54 small pl. New York, 1947, W. W. Norton. Each \$1.50, cardboard: No. 1, *Wheeler Williams* (foreword by the artist); No. 2, *Paulanship* (foreword by the artist); No. 3, *Anna Hyatt Huntington* (foreword by Eleanor M. Mellon); No. 4, *Daniel Chester French* (foreword by Margaret French Cresson).

Art Appreciation, by Hugo G. Biegel, xv + 391 p., 150 pl. New York, 1947, Stephen Daye Press. \$4.75 (textbook).

Art in the Early Church, by Walter Lowrie, xviii + 268 p., 153 pl. New York, 1947, Pantheon Books. \$6.50.

Ben Shahn [Penguin Modern Painters], by James Thrall Soby, 20 p., 32 pl. (16 in color). England and New York, n.d., Museum of Modern Art. \$1.25, paper.

Ben Shahn, by James Thrall Soby, 47 p., incl. 30 ill. New York, 1947, Museum of Modern Art (Special issue of the Museum Bulletin, vol. XIV, Nos. 4-5, 1947). 25¢, paper (available at front desk of the museum only).

Cézanne, Ten Watercolors, 10 pl. in color, in portfolio. New York, 1947, Pantheon Books. \$15.00.

Drawing by Seeing: A New Development in Teaching the Visual Arts

Through Training of Perception, by Hoyt L. Sherman with the cooperation of Ross L. Mooney and Glenn A. Fry, ix + 77 p., 37 ill. New York and Philadelphia, 1947, Hinds, Hayden and Eldredge.

Forty Masterpieces: A Loan Exhibition of Paintings from American Museums, by the City Art Museum, St. Louis (foreword by Perry T. Rathbone), 94 p., incl. 41 pl. (2 in color). St. Louis, 1947, The Museum.

Glass—A Handbook for the Study of Glass Vessels of All Periods and Countries and a Guide to the Museum Collection [Victoria and Albert Museum], by W. B. Honey, xii + 169 p., 72 pl. London 1947, The Museum. 7s. 6d, paper; 10s., cloth.

Hungarian Folk Art [Home Craft Course], 18 pl. in color. Plymouth

Meeting, Pa., 1947, Mrs. C. Naaman Keyser. \$3.50.

The Materials and Methods of the Sculptor, by Jack C. Rich, xxi + 416 p., 63 pl. + 17 ill. in text. New York, 1947, Oxford University Press. \$7.50.

Mies van der Rohe, by Philip C. Johnson, 207 p., incl. numerous ill. New York, 1947, Museum of Modern Art. \$2.75, paper; \$7.50. cloth.

Modern Art in the Washington University Collection, by H. W. Janson, 44 p., 29 ill. (1 in color). St. Louis, 1947, Distributed by Wittenborn and Co., New York. \$1.00, paper.

Prehistoric Pottery and Civilization in Egypt [Bollingen Series, 8], x + 160 p., 36 pl. New York, 1947, Pantheon Books. \$7.50.

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